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NEW YORK PUBLIC LIBRARY: PRINT GALLERY

In the print gallery (Room 321) of the New York Public Library there has been opened an exhibition of a kind very unusual in this country. It consists of the works of a noted British seventeenth-century engraver, William Faithorne. The display is not only of a fullness made possible only by showing a noted private collection, but the prints are remarkable in excellence of condition and beauty of impression. Faithorne studied in France and acquired a certain neatness and richness of stroke; the influence of Mellan is often apparent. He turned his hand to various things—designs for fountains after Fanelli, titles, frontispieces, book illustrations (a number of the Library's books with plates by him are shown), maps, book plates, even some political cartoons, and a pack of playing cards illustrating the great fire of London, the "horrid Popish plot," murders, executions and other events of the reign of Charles II.

But his chief and best work consists of portraits. These particularly emphasize the historical interest of the present exhibit. Faithorne's activity—he was born in 1616 and died in 1691—extended from the reign of Charles I, through the intervening Commonwealth, into that of Charles II. In his portraits the great figures of that period pass before us: royalty, nobles, statesmen, jurists, divines, poets, musicians, often with evident strength of characterization. As Flatman avowed, Faithorne's signature under a portrait was

"a charm can save
From dull oblivion and a gaping grave."

The names of William Harvey, Archbishops Ussher and Laud, Cromwell, Thomas Wentworth, Earl of Strafford, Thomas Killigrew, Mace, the musician, Thomas Hobbes, Richard Hooker and, of course, the Kings, Charles I and II, and many others appear, bringing with them a wealth of associated ideas. The whole period of British history rises vividly before us, expressed in these pictures of those who played their parts, large or small, good or bad, in the scenes of those days. The interest of this exhibit is much wider and diverse than the mere mention of this old engraver's name might indicate to many.

Following its usual custom, the print division of the Library has placed on view literature relating to the artist. The exhibition will remain on view to the end of September.

At the same time the exhibits of fifteenth and sixteenth century engravings and of "recent additions to the print collection" (many of which are part of the S. P. Avery Collection) remain on view in the Stuart Gallery, and the W. B. Parsons collection of early railway prints in the main exhibition room. Such variety not only serves a larger public, but emphasizes both the inclusiveness of the Library's print collection and scope of its plans for the future.

GIFT OF A PICTURE

An oil painting of *Hedwig*, a girl of Palling, Bavaria, by the late Jean Paul Selinger, a well-known Boston artist, has been added to the Walter Copeland Bryant collection, Brockton, Mass., the picture being the gift of the artist's widow, Mrs. Emily Selinger.

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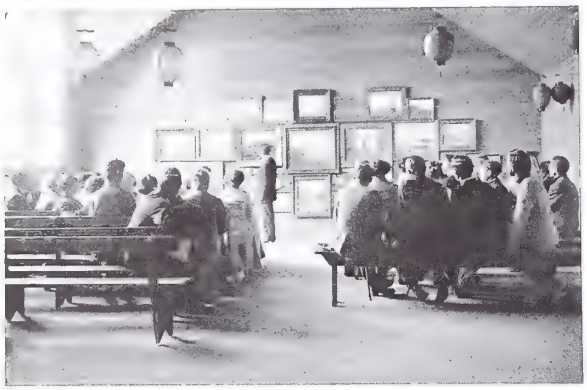
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SCHOOL OF ART IN CONNECTION WITH THE PENNSYLVANIA ACADEMY

Upon the occasion of the closing exercises of the school of art connected with the Pennsylvania Academy of Fine Arts in Philadelphia, on May 29, there were awarded to students who seemed in the judgment of the faculty of the schools sufficiently trained to appreciate the advantages to be gained by a visit to the galleries and museums abroad, twenty-four traveling scholarships, made possible by the condition of the Emlen and Priscilla Eresson Endowment. The sum of five hundred dollars is granted on each scholarship, to meet the traveling expenses of the holder during a period of four months, while in Europe. Upon his return, excepting in cases where the scholarship has been granted for the second time, the student is required to resume his studies at the Academy, and those who do avail themselves of it for the second year are recommended to continue in the schools.

This liberality in the matter of the education of artists is probably unequaled anywhere and reflects great credit upon the founders of the endowment and the discrimination of the management of the Academy in regarding it not as the finishing touch to the work of the student, but as a stimulating incentive to further efforts in acquiring a knowledge of his craft. It also recognizes the fact that every intelligent artist regards himself a student to the end of his career.

The Charles Toppan prizes, amounting in all to seven hundred dollars, and divided into three classes, were awarded to the successful students. The Edward Stewardson Prize for sculpture, the William K. Ramborger Prize for drawing in black-and-white, the Henry J. Thouron Prizes for composition, and the John H. Packard Zoological Prizes, complete the list of awards which were announced by John Frederick Lewis, Esq., the president of the Academy, and which were made by Dr. Herbert M. Howe, the chairman of the committee on instruction. A short but very interesting address by Miss Violet Oakley, of the Faculty of the Academy, preceded the awards of prizes. The work of the students is displayed on the walls of the galleries and in the rotunda, and impresses one as distinctly progressive, and at the same time as thoroughly grounded in the essentials of eclectic training.

OPEN AIR PAINTING CLASS

The Dewing Woodward Summer School, Bearsville in the Catskills, announces a series of lectures during the season by such distinguished men as Poultney Bigelow, Prof. Leigh Hunt, of the Art Department of the College of the City of New York, Birge Harrison and Emerson Collins. The dates and subjects have not yet been determined. The specialty of Miss Woodward's school is painting the figure in the open air.

FRIENDS OF AMERICAN ART

The Society of the Friends of American Art was formed for the purpose of obtaining a fund sufficient gradually to form in the Art Institute of Chicago a permanent collection of American art.

Before the organization of the society the Art Institute possessed very few works really representative of American painting and sculpture, and had but small funds with which to buy more.

The plan of the society has met with much favor and its members now number one hundred and sixty-three. Each subscriber signs a pledge of intention to give one thousand dollars in instalments of two hundred dollars each year. The meeting for organization was held in the Hutchinson Gallery of the Art Institute, June 16, 1910. During the three years of its existence thirty-five paintings and two pieces of sculpture were presented to the Art Institute. Twenty of these were selected from exhibitions of American art held in the Art Institute during 1910, 1911 and 1912. This year the Society also presented to the Art Institute the series of thirty lithographs and etchings of the Panama Canal, by Joseph Pennell.

THE CITY ART MUSEUM, ST. LOUIS

THE City Art Museum, St. Louis, recently held an attractive exhibition of some twenty paintings by the late William Keith. A graver in early life, he turned to painting and studied in Munich and Düsseldorf, and returning to the West lived at Berkeley. He painted the Pacific country, mountains and coast from Alaska to the far South. Like Innes, he looked for inspiration to the Barbizon School, and his canvases reveal largely the influence of Rousseau, Dupré and Diaz in his handling of Californian forest scenes. The November number of THE INTERNATIONAL STUDIO, 1907, contains a well-illustrated article. With George Innes, he shares the credit of bringing into American art the freer artistic spirit, deeper feelings and more imaginative expression of the "1830 men."

A NOTE ON MR. ROBERT I. AITKEN, A.N.A.

IN THE forthcoming Panama-Pacific Exposition of 1915, Mr. Aitken will be represented more than adequately with four enormous allegorical figures, some eighteen feet in length, to be placed in the Court of Honor, a wonderful architectural arrangement evolved by McKim, Mead & White. They represent the four elements *Fire*, *Air*, *Earth* and *Water*, and Mr. Aitken has succeeded in presenting these themes in an unmistakable manner, with fine poetic intuition. All are recumbent figures which, in their appropriate environment, take on the nature almost of groups, conceptions that hold the spectator profoundly interested and really moved. While Mr. Aitken knows his trade thoroughly, being a most competent draughtsman—and, indeed, a painter of unusual merit as well as sculptor—and has had the most serious training, he is in no sense obsessed with the academic, securing invariably a breadth of treatment with a certain personal significance to his creations that stamp them immediately. As vice-president of the Architectural League of New York he has been a factor in shaping the influence of that distinguished society for some time and in arranging its exhibitions.

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MISS MARY CASSATT has presented two paintings by Courbet, of which we give reproductions, to the Pennsylvania Academy of Fine Arts. The portrait of the Mayor of Ornans, Courbet's birthplace, was executed in 1850 and was introduced in his large canvas, entitled *The Interment*, which excited ridicule at the time, but now hangs in the Louvre. The Mayor is a central figure in the picture, but not in the foreground, which is perhaps just as well, for the good man, whose name was Prosper Teste, weighed 400 kilos, and would have occupied too much space and attention. When working on an important composition it was the artist's invariable custom to have the different personages pose separately and then paint them in the large picture. There are besides this portrait of the Mayor of Ornans several other portraits of the personages who have been introduced in the composition of *The Interment*, among others a portrait of Marlet, who was a friend of Courbet from childhood, and born, as he was, at Ornans; also Bertin, his face hidden behind his pocket-handkerchief; M. Prudhon, the deputy, cousin of the philosopher, and, escorted by a beautiful black-and-white brach, "two old men of the '93 revolution, in the costume of the period." The painter's father and his sisters, Juliette, Zélie and Zoé are other portraits.

The other, *Portrait of a Woman* (Mme. Frond?) forms a contrast to the preceding



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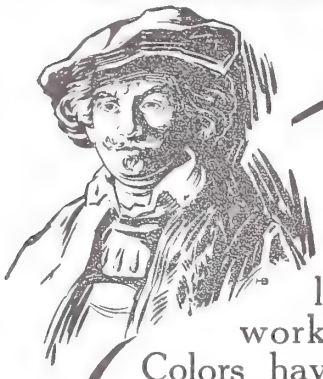
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one. The portrait of the Mayor of Ornans dates from 1850, and is in the first manner of the artist, which could be called his dark manner. This *Portrait of a Woman* is in his last manner, which was his lightest. It must have been painted between 1866 and 1870, and represents a woman whose style of coiffure would imply that she comes from the same part of the country as Courbet, namely, the Franche-Comté.

To quote M. Leonce Benedite, "Courbet was anathema to his generation, with a Pantagruelesque thirst for glory; but he was in Paris the "painter" par excellence, and the finest painters of our time have derived their finest inspiration from him and have turned to him for it; men like Manet, Fantin, Legros, Whistler, Monet, Renoir, and many others. With Corot and Millet, Courbet is incontestably one of the three great artistic leaders of the latter half of the nineteenth century."

A TRIPTYCH BY ADRIAEN ISENBRANT

AN IMPORTANT purchase has recently been made by the Metropolitan Museum of Art of a triptych by Adriaen Isenbrant, which was acquired by M. Jacques Seligmann from the Lippman Collection. Panel and wings are united decoratively by a common background for the different scenes; shepherds in the valley tend their flocks, arched by hills and castle-crowned rocks. The central panel shows the Holy



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Babe in a basket, with Joseph and Mary kneeling in supplication; shepherds, ox and ass give the necessary setting. The right wing represents the *Flight*, while the left is the *Adoration of the Kings*. The outsides of the wings, painted in grisaille, form the subjects of our illustrations, and are respectively the *Annunciation* and the *Visitation*, with late Gothic doorways in each case as settings. Very little is known of this clever primitive, beyond the fact that he was associated with Gerard David and worked in Bruges. Like his master before him Isenbrant followed in the reverential footsteps of Hubert van Eyck.

THE SAN FRANCISCO BIENNIAL

At the San Francisco Biennial, in a recent bulletin, it was reported of Idaho that "such art enthusiasm has never been witnessed before." The Art Study Club, of Pocatello, so ably presided over by Dr. Minnie Howard, commenced their gallery by purchasing as a nucleus *The World Beyond*, by Albert H. Ullrich, a pupil of Gari Melchers. The committee wanted a landscape by Irvine, entitled *Indian Summer Days*, but it was decided to leave the choice to the *vox populi*, and after a tour with the Idaho Exhibition, embracing twenty-three towns, no doubt remained that *The World Beyond* was art with a message and was the picture most desired. To see a real art collection find its way for the first time into a State remote from art collections, is of special interest, and full of hope. The General Federation of Women's Clubs deserve great praise for their enterprise.

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"The Van Eycks and Their Art," so far from being a mere reprint at a popular price of "Hubert and John Van Eyck," contains several new features, notable among which are the inclusion of an Appendix giving details of all the sales at public auction in any country from 1662 to 1912 of pictures reputed to be by the Van Eycks. An entirely new and ample Index has been compiled, while the bibliography, which extends over many pages, and the various component parts of the book, have been brought abreast of the most recent criticism. Detailed arguments are given for the first time of a picture attributed to one of the brothers Van Eyck in a private collection in Russia.

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Austria, Her People and Their Homelands

By JAMES BAKER, F.R.G.S.

The Empire of Austria, with its strangely diversified population of many tongues, is but little known to English and American readers. The Capital and a few famous, interesting places, such as Carlsbad, Marienbad, the glorious Tyrol, and such cities as Golden Prague and Innsbruck, are known to the English and Americans; but the remarkable scenery of the upper Elbe, the Ultava or Moldau and the Danube, the interesting peasantry in their brilliant costumes of all the varied populations, and the wild mountain gorges, are quite outside the ken of the ordinary traveler. The dramatic history of the various kingdoms, crown lands and provinces that now build up the Empire is deeply interesting, and this volume in a light, attractive fashion opens up new scenes and new studies for tourist and traveler, artist, ethnologist and historian in such romantic spots as the Tatra Mountains, the Bukovina, or the lovely new route of the Tauern Railway, and on the sea coast of Austria, so richly full of beauty and historic interest. The volume is written by one who since 1873 has continually visited various parts of the Empire and has already written much upon Austria and her people. Mr. Baker was lately decorated by the Emperor Francis Joseph for his literary work, and was also voted the Great Silver Medal of the Prague City by the Prague Senate.

$6.50 net. Postage, 25 cents.

The volume is illustrated with forty-eight water-color pictures by Mr. Donald Maxwell, the well-known artist of the "Graphic," who has made several journeys to Austria for studies for this volume.

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PAINTERS AND PAINTING. By Sir Frederick Wedmore (Henry Holt & Co.), 50 cents.

The Home University Library has increased its series with yet another work on pictorial art and this by no less a writer than Sir Frederick Wedmore, who controls an entertaining vein of artistic knowledge and opens pleasant windows on his subject. In butterfly fashion he hovers around the Primitives, alights upon the Masters of Augsburg and Nuremburg; then away to the priestly coteries of Antwerp and Brussels; after circling around Rembrandt, he pauses at Jan Steen.

"He is a gentle high comedian of painting. Terborch's genre, and Metsu's, in relation of incident, in its presentation of character, has some affinity with the fiction of Anthony Trollope. It is occupied with the slow realization of the placid truth—of a truth never, of course, as deep as Samuel Richardson's. But with the genre of Jan Steen, art is whipped into piquancy, or, quite as often, it spontaneously rises to liveliness—sometimes there is about this anecdote and episode painting of the brilliant Dutchman a reminder of the naughtiness, the rebellious imagination, of Sterne. His touch, too, has Sterne's gaiety and Sterne's feeling; there is much in "A Sentimental Journey" that Jan Steen would have enjoyed to illustrate. One thing besides Jan Steen possessed, which is hardly in our art of literature at all. He had the faculty of setting forth, as nobody, I think, besides him has ever set forth, except Watteau, the delicate, unblemished joyousness of childhood, the flower-like charm of its irresponsible thoughtfulness."

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Eighteenth Century Venetians, in a charming phrase, are dubbed "Masters of a delightful decadence," and Tiepolo is referred to as "not so much a poet as stage manager of poetical effects." After cleverly contrasting Canaletto and Guardi there follows perhaps the best chapter in the book—one on the Spanish painters. Finally, Eighteenth Century English and French art are outlined; he reviews the classicism of David and Ingres, followed by the wild onrush of Romanticism, and all too soon the volume closes with a note on Courbet and the Impressionists. Bibliography, a somewhat meagre index, and as *bonne bouche* some thirty reproductions of famous pictures ring down the curtain.

There is one tiny fly in the otherwise flawless amber. Throughout the book we find the plural of canvases spelt canvasses. Why this anomaly? A little less of English water-color work and a little more of extraneous art would perhaps have improved the book. Many countries are not even mentioned. Scandinavian art is ignored. Austria, Russia and Germany, except for Duerer and Holbein, meet with the same neglect, but what there is, is excellent reading.

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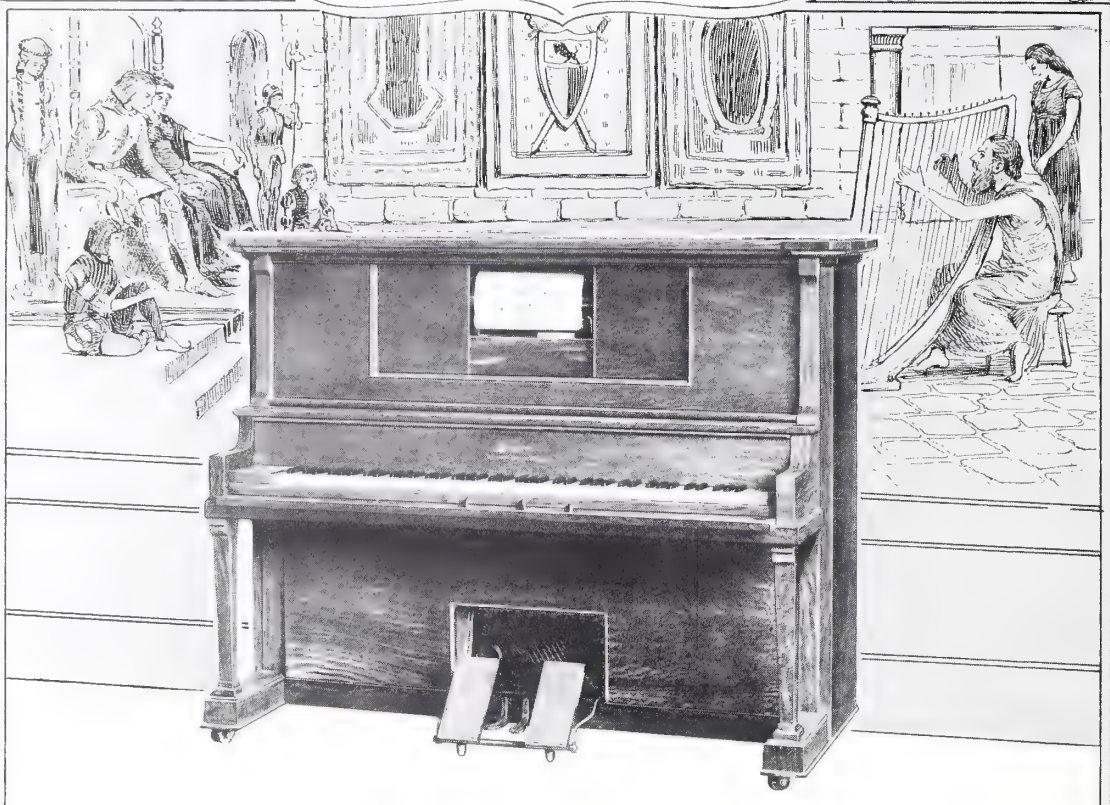
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PASTEL SKETCH FOR A TEMPERA PANEL AT THE GHENT EXHIBITION. BY FRANK BRANGWYN, A.R.A.

The INTERNATIONAL STUDIO

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ROBERT I. AITKEN, A.N.A., AN AMERICAN SCULPTOR

BY ARTHUR HOEBER

A HEALTHY sign it is, in these days of artistic fads and unrest, when so many are seeking the short cut to fame, to come across a worker who insists that a thorough knowledge of his craft is a necessary adjunct to the performance of his profession, and who, though younger than most of the men identified with the new movements, has never neglected for a moment the serious study of anatomy, construction, drawing, composition and modeling, to the end that whatever he may have to express, he can do so untrammeled by any technical weaknesses or lackings. Such a competent craftsman is the sculptor Robert I. Aitken, to whom recognition and material success came earlier than to most men. Yet he has pursued his course sanely, seriously and with earnest application until today, still under thirty-five, he has received many official honors that alas, too often discouragingly are long delayed.

Born in San Francisco in 1878, and a pupil for a year only of the Mark Hopkins Institute of Art in that city, under Arthur F. Matthews in drawing and Douglas Tilden in sculpture, in that brief space of time Mr. Aitken received an Honorable Mention in the first study and a gold medal in the second, was told that the Institute had little, if anything, more to teach him, and was advised to start out for himself, to seek out his own salvation in an art way. And thus, at eighteen, he found himself a professional worker, with a studio of his own. At this immature period of his life came his first commission, of the bronze doors for the Charles H. Croker mausoleum, quickly followed by an order for the spandrils for the Claus Spreckles' Music Pavilion, in Golden Gate Park, San Francisco. So brilliant a start might well have turned the head of an older and more balanced man, yet with Mr. Aitken it but served to spur him on to renewed efforts, so that, two years later, we find him winning a competition for a monument to commemorate the glorious victory of Admiral George Dewey at Manila Bay. Despite the efforts of San Fran-



BRONZE DOOR OF THE JOHN W. GATES MAUSOLEUM, WOODLAWN CEMETERY, N. Y. BY ROBERT I. AITKEN, A.N.A.



TWO SOULS BY ROBERT I. AITKEN, A.N.A.

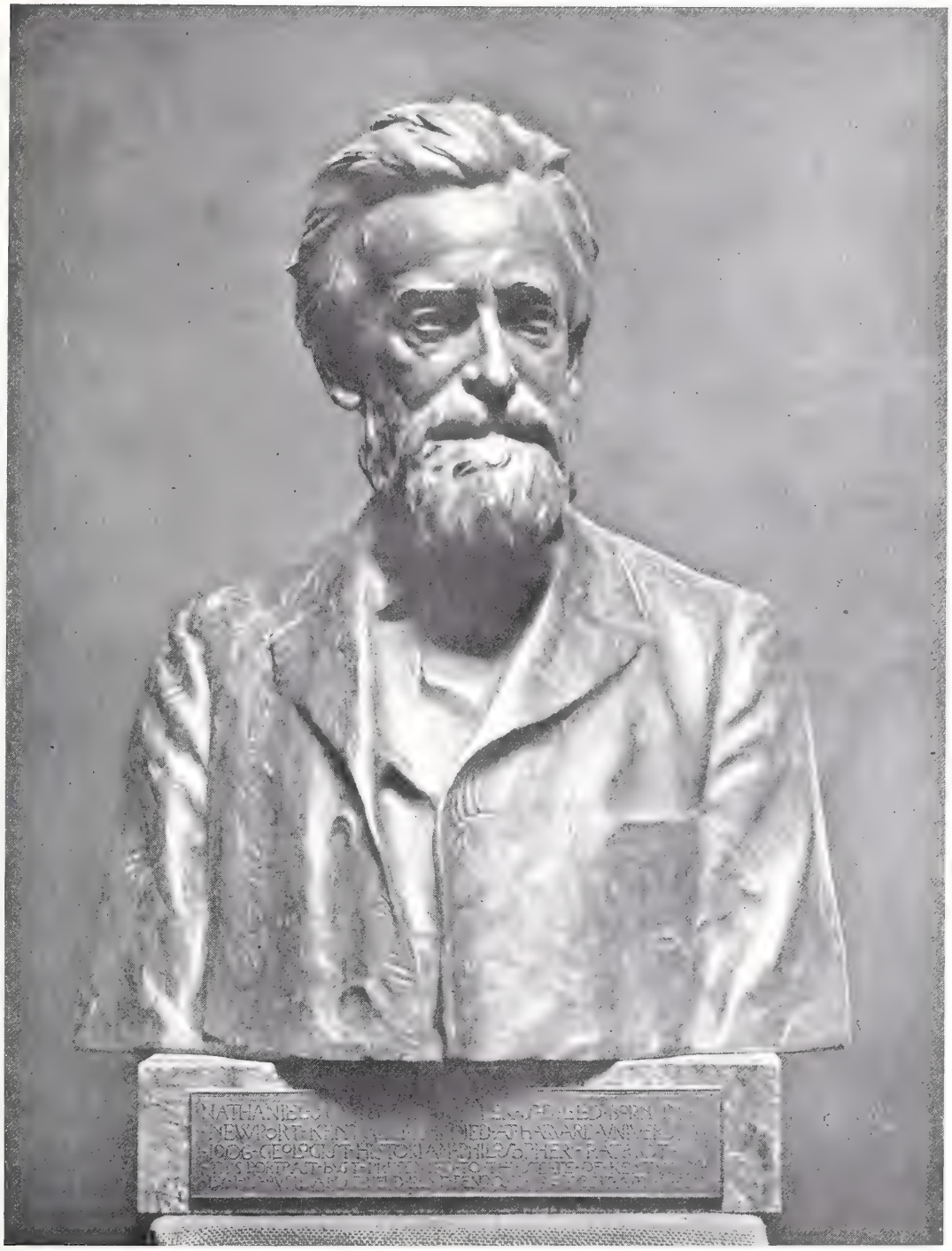
cisco's great earthquake, this monument still stands, though other of Mr. Aitken's work was less fortunate, as we shall see later. That same year there was won another competition, a monument to the martyred President McKinley, which was likewise placed in Golden Gate Park, while replicas of the portrait subsequently went to St. Helena, and to Berkeley, California.

Later came an heroic figure of Hall McAllister, which now stands in front of the City Hall, at San Francisco. There comes a time in the life of every American artist when the call to Europe is well-nigh irresistible, and there are few who do not succumb. The lure of Paris was strong within the youthful Aitken, and thither he went in 1895 for a brief period, not settling at the schools, but visiting the galleries and museums and working in a studio there. The stay of three short months, however, was long enough for him to accomplish much, and he came back to his native city with material that enabled him to hold an exhibition at the Bohemian Club, of which he was a member. As a result of this display, the club commissioned him to make a monument to Bret Harte, and he chose for his design an incident in the novelist's story of "Luck of Roaring Camp," which he completed and had cast in bronze, only to have it entirely lost in the earthquake. There was work enough in San Francisco to provide the sculptor with funds that enabled him to make another trip to France, where he settled himself comfortably with a studio for several years, and began his group, *To Those Born Dead*, a composition yet incomplete. Meanwhile his heroic figure of *The Athlete* was sent to the Salon of 1907, and secured favorable attention, not an easy accomplishment in Paris, for in matters artistic the Gaul is by no means attracted lightly or unadvisedly. Returning, the sculptor settled in New York City and at once became a very notable part of the art life of the metropolis. Almost immediately he began a series of bust portraits, an early sitter being David Warfield, the distinguished actor, while later came the painters, Willard L. Metcalf and George Bellows, with the playwrights, Augustus Thomas and the Englishman, Henry Arthur Jones.

Presently he was called upon to make a likeness of President Taft, for which purpose he went to Washington, and sat quietly in a corner of the business office of the Chief Executive, who regarded the very youthful artist lightly until



A CREATURE OF GOD TILL NOW UNKNOWN BY ROBERT I. AITKEN A.N.A.



NATHANIEL SOUTHGATE SHALER
BY ROBERT I. AITKEN, A.N.A.



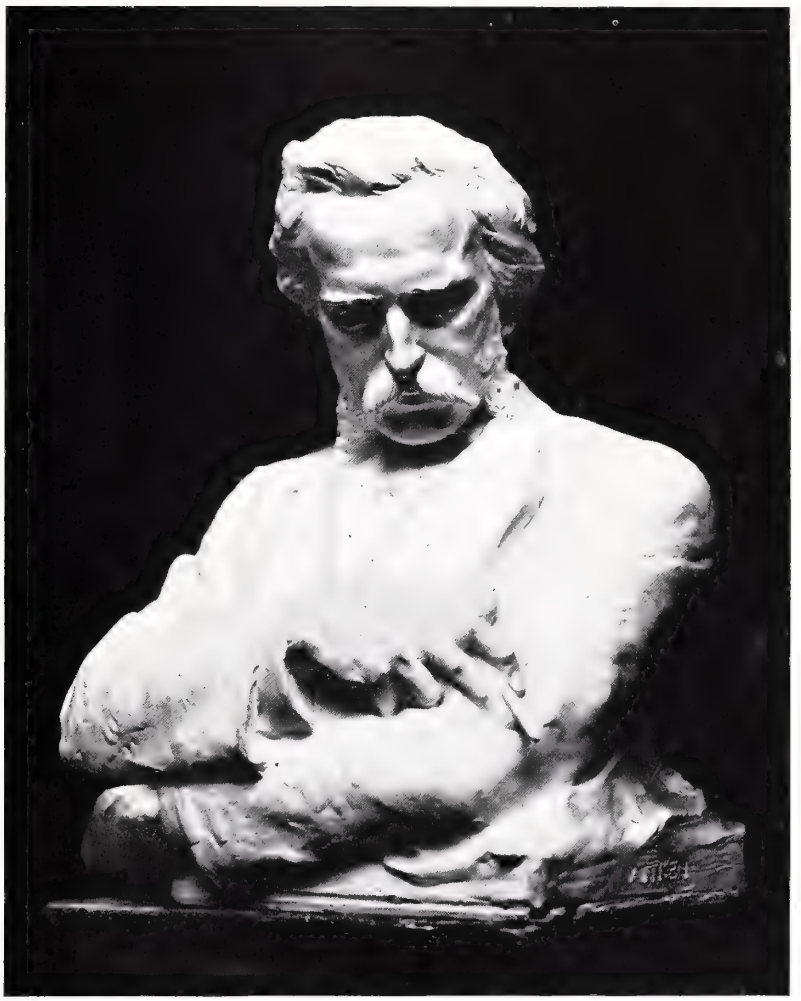
Winter Exhibition of the National Academy of Design, 1912

MICHAELANGELO AT WORK UPON HIS FIGURE STATUE OF DAY
FOR THE TOMB OF GIULIANO DE MEDICI

BY ROBERT I. AITKEN, A.N.A.

he became interested by his enormous facility, when he took him seriously and gave him sittings worthy the dignity of the bust. The result was a speaking likeness which was satisfactory all around and was first seen publicly at the winter exhibition of the National Academy of Design, in New York, in 1910, going subsequently to the International Exhibition at Rome, in 1911. Meanwhile, in 1908 Mr. Aitken received the distinction of being awarded the first of the Helen Foster Barnett prizes, for the best piece of sculpture in the winter exhibition of the National Academy of Design, and impressing his fellows with this, the following year he was elected to associate membership in the Academy. The prize-winning group he called *The Flame*. It was a composition of two figures, a young man and woman in passionate embrace, almost elemental in their abandon, their virility and the intensity of their mutual love.

There was another work called *A Creature of God Till Now Unknown*, which Mr. Aitken had carved directly from the marble, without models or sketches; he is of the opinion that thus the artist gets a certain personality not otherwise possible, and he has done much of his work thus. There are disclosed in this sculpture certain untouched portions of the stone which make it most effective and rugged, his woman seeming in short a creature just revealed, a youthful female form of rare beauty, mingled with a tender pathos. Most recent of his productions is a portrait of the distinguished scientist whose name is endeared to legions of Harvard graduates, Nathaniel Southgate Shaler, in his day dean of Lawrence Scientific School, and for long professor of geology at Harvard University, a man beloved of all the faculty of that institution of learning, whose memory is revered by every man who sat under his teachings. Again it is a speaking likeness, a dignified presentment of the fine head, the rugged intellectuality, the alert mind and the kindly humanity of that splendid personage. And as it was made after the death of the man, the difficulties of the sculptor were thereby increased. Two important mausoleum doors were to be executed, one for the Greenhut family, a second for the family of the late John W. Gates and the motive for each was a standing female figure, original in conception, of rare and compelling sympathy and great beauty. That of the Gates memorial saw the woman leaning against a portal in an attitude of grief, the classic head bowed against the fret-work, while graceful draperies hung from outstretched arms and clung about the half-nude body. Cast in bronze, both these efforts stamp the man as a draftsman of unusual sincerity and resource.



BRET HARTE — BY ROBERT I. AITKEN, A.N.A.



ADVANCING MORN — BY NORMAN ST. CLAIR

A TRIBUTE TO THE WORK OF THE LATE NORMAN ST. CLAIR, A WESTERN WATER-COLORIST BY EVERETT CARROLL MAXWELL

FOLLOWING the development and trend of American art as its progress is recorded from month to month in leading publications, it would appear to the casual observer that locality counted far more than genius. Seldom if ever do we have an opportunity to hear of the work that is being done by the men who have deserted their eastern studios and have answered the call of the silent places. Occasionally a well-known name appears in the catalogue of one of our annual salons and we realize that we have heard nothing of this artist for several years past. Why? Perhaps he has grown over-weary of painting crowded street scenes and New England pastures and has sought broader fields in that virile land known vaguely as the Great Southwest.

To follow the wanderings of the artist folk is out of the question and those who fall under the spell of the enchanted southland must send us constant reminders of their art progress else their names will cease to figure in the reviewer's columns. The appearance of a well-painted desert study in an eastern exhibition is always a rich feast for the critic and connoisseur and when a new name appears on the canvas we are brought face to face with the realization that this seldom mentioned and little understood region beyond the Rockies is producing a coterie of painters who deserve the consideration of the nation, for to them and their land of promise must we look for new vigor, and when we discover an artist of originality and daring it becomes a duty and a privilege to recognize his worth.

Coming west several seasons ago it was my privilege to make a careful study of western art conditions and in the course of my zig-zag way I discovered several modest painters whose work was of value to our national fame and who have since won recognition by merit of their well considered landscape renderings. Among these was Norman St. Clair, a young English water-colorist who had come to cast his lot in this land of purple shadows.

Mr. St. Clair was interesting from the beginning. Trained to become a power for good as an architect of rare taste and refinement, his

hand was sure in lineal construction, but early in his professional career he felt the call of the poetic muse and abandoned all to become an interpreter of Californian landscape. His transition from a literalist to an idealist is of interest to us only in the ultimate triumph of the latter which was not reached without a long struggle.

Mr. St. Clair was ever a prodigious worker. Setting for himself a standard of the highest degree of perfection, he worked steadily to attain its level. Possessing a remarkably well-trained color sense along with sure knowledge of draughtsmanship, he in a comparatively short time reached a stage in his artistic development that might be envied by men beyond his years. Many will remember with pleasure his several delightful studies of Californian foothill landscapes that were shown in the exhibition of the New York Watercolor Society. These secured the highest praise from critics of international reputation.



WHERE SPRING AND AUTUMN MEET BY NORMAN ST. CLAIR

Especially praiseworthy is his happy rendering of light and air and the peculiar restfulness of his handling. A fine study of Californian oaks was selected by the Society of Western Artists to accompany its traveling exhibition and a group of three long-shore marines painted on the Pacific Coast won recognition for the artist at the recent exposition in Rome. To paint in watercolors passably fair is a feat requiring no mean talent, but to render nature in this medium, in a manner at once strong and truthful as Mr. St. Clair did, is nothing short of genius.

The artist who speaks to us in oil colors may prepare his message with ease and deliberation. He may sketch his subject, "lay in the color" and pause for days', even weeks', consideration. As the composition progresses, if it does not please him, it may be painted out and re-arranged at its master's will. Not so with the sketch in watercolor. The washes dry almost as soon as applied and there is almost no erasing. An oil study may be worked from dark to light and back to dark again, if the values are at fault. Not so a watercolor. The lights must be preserved in their proper places on the paper and carefully painted around. Nothing must mar their pure radiance of color. If a dark hue creeps in where it does not belong, the success of the canvas is impaired, for it must be "scrubbed" out and nine times out of ten the result is a muddy blotch upon an otherwise perfect rendering. These are only a few of the many obstacles which beset the path of aspiring water-colorists of which the worker in oils knows nothing. The water-colorist must know his medium absolutely when he sets out to paint a picture. There is no chance for experiments.

To review a collection of paintings by Mr. St. Clair always proves a pleasure, for here was an artist who, along with his technique, developed a marked individuality in the handling of his color. Mr. St. Clair's work is unique in the respect that it is totally unlike that of others. He worked in almost a craftsmanlike manner

and bore neither the stamp of a school nor the earmarks of his contemporaries.

In these latest pictures his unique individualism is more pronounced, his color always subdued, pure and truthful, gained a quality of refinement and restraint which adds subtle charm to his work. The poetic quality once lacking in many of this artist's well-drawn subjects, is now strongly felt. Another evident advance is the successful elimination of detail in the foregrounds and of non-essentials in the whole general treatment.

Advancing Morn, a medal picture, is one of Mr. St. Clair's largest and most highly successful renderings. It possesses both scope and purpose. The study leads us down from sunlit hills in the foreground to the shadows of a canyon beyond. The live oaks on the hillside are well painted and the growing light dispelling reluctant shadows, is strongly felt. *Trees of Gold* is another contrast of light and shadow, the color is quite unusual and the composition a trifle fantastic, the effect, however, is very pleasing. *Hillside Harvest* possesses a spontaneity which will appeal to all who know Nature in her gay, unguarded moods. This is painted in a broader style than Mr. St. Clair was wont to employ. *Where Spring and Autumn Meet* is a study of Californian winter coloring showing a group of sycamores in russet dress. Mr. St. Clair painted pleasing moonlight and his marines are full of sparkling light.

The recent death of this comparatively young artist came suddenly and left a void in the ranks of Western water-colorists which will prove difficult to fill.

A NEW PRINT GALLERY IN NEW YORK.

BROWN-ROBERTSON COMPANY, the well-known Art Publishers, will establish headquarters, August first, at 707 Fifth Avenue, New York, in connection with the new Ehrich Galleries. In addition to their general print-publishing business, a special exhibition gallery will be maintained for the purpose of increasing the acquaintance with, and appreciation of, contemporary etchers, color etchers and engravers.



TREES OF GOLD — BY NORMAN ST. CLAIR

MR. BRANGWYN'S TEMPERA PAINTINGS AT THE GHENT EXHIBITION.

THE series of tempera pictures which form the subject of this article have been designed ultimately to occupy a position in the offices of Lloyd's Registry in London. At the present moment they are being shown in the Ghent Exhibition in a room which has been specially erected to receive them, and which approximates in shape and dimensions to that for which they were originally designed and in which they will ultimately be placed. The panels form a series, ten in number, measuring on an average nine feet by five feet with the exception of a single large lunette which is at least double that size. They are arranged to form a decorative sequence running round the wall at a height of about eight feet from the ground, and terminating in the aforementioned lunette at the end of the room. The barrel roof is cut into incised lozenges painted a deep blue and spangled with stars, carrying up beyond the level of the band of decoration the tone of colour that forms the background of the pictures themselves. The oak panelling of Lloyd's Registry is replaced at Ghent by a golden-grey plaster, and the room is furnished with table and chairs designed by Mr. Brangwyn, made of Circassian wood, the tabletop being inlaid with walnut. The simplicity and finish of this furniture can be sufficiently estimated from the illustration on page 10, which also shows a portion of the carpet designed by Mr. Brangwyn for this room.

So much has been written of late years on the artistic personality of this distinguished painter and craftsman, and so sharp appears to be the line that still divides admirers from detractors, that the writer of an article which proposes in any sort to be an appreciation finds himself in no small danger of repeating stale adulation or setting himself to the refutation of stale disparagements. Yet if Mr. Brangwyn is a real artist, as he assuredly is, it should be necessary to do neither the one nor the other. "Read Gray, and ignore his faults" is a celebrated remark of Dr. Johnson; and for those



TEMPERA PANEL BY FRANK BRANGWYN, A.R.A.

who have the common sense to use it, it is a piece of criticism that applies very well to all artistic demonstrations. Mr. Brangwyn would think me the fool that I should think myself were I to pretend to lavish indiscriminate admiration on every work that proceeded from his hand; but the application of Johnson's dictum means something very different to that. It means that if an artist is worth taking at all he is worth taking as he is; not minimising faults or attempting to turn them into inverted excellences, but taking the whole man, and liking what we like in him with a will.

After all, criticism in the long run is a very personal matter; and an artist has much upon his side if he complain that he works neither for A nor for B nor for C, but for himself and anyone who comes along to understand what he is driving at. Mr. Brangwyn is, I think, an artist of this sort: he makes a personal appeal: you take him or you leave him: and the consequence is that his work provokes an individual sentiment of pleasure or dislike that gives to either feeling something of added strength and value, and shames one out of the ordinary stock-in-trade banalities of praise or blame.

There are some painters who seem to have succeeded in leaving out of their works all the essential qualities which make them what they are to us as men. Mr. Brangwyn is certainly not one of these. In all his work, sometimes in far greater measure than at others, "for it needs happy moments for this skill," one can find a reflection of that keen, confident, absolutely living spirit which seems to clear the air for friend or foe, which keeps its possessor vigorous and young, and braces others to fresh endeavour. There is something boyish—if I might say so in a good sense, boisterous—about this flow and eddy of artistic life; and as I think of him and his work I find myself almost insensibly falling back into the vernacular of past days. Take these panels. What is the meaning, some captious critic might say, of these figures against the broad, deep blue sky? Why do they hold this, and that, and the other? What are they doing? I do not know: I do not care. I like these "hefty" men: I like these "jolly" bananas, and pots, and baskets: I like that hunk of frozen meat, and that bright yellow carpet, and that fierce red coat: I like the contrast between the pure, deep blue and the light, bright colours of the grouped figures: I like the smoking chimneys: I like the pumpkins. Nor do I like them simply for what they are, because they are strong, and vigorous, and stand out bravely against the blue night: I like them in the position for which they are designed. The room which now contains them



TEMPERA PANEL BY FRANK BRANGWYN, A.R.A.



ROOM AT THE GHENT EXHIBITION CONTAINING TEMPERA PANELS BY FRANK BRANGWYN, A.R.A.



TEMPERA PANEL. BY FRANK BRANGWYN, A.R.A.



TEMPERA PANEL. BY FRANK BRANGWYN, A.R.A.



TEMPERA PANEL. BY FRANK BRANGWYN, A.R.A.



TEMPERA PANEL. BY FRANK BRANGWYN, A.R.A.

is lighted, as is that in which they will ultimately be placed, by a top window. The light thus falls brightly on the table in the centre, and is diffused gently towards the sides and ends of the room. In this subdued atmosphere the band of figures silhouetted in bright, broad colour against the running background of deep blue sky gives warmth and tone and interest just at the level where it is needed; and without distracting the eye leads it naturally to the large terminal composition of the lunette, as I have called it for want of a more descriptive title.

In this crowded canvas Mr. Brangwyn has set himself a harder problem than was to be solved in any of the subsidiary panels. For the lunette is the culminating feature of the whole decorative scheme: and the arrangement must be at once something more than a mere repetition of the string of figures that leads up to it and something less than an independent, isolated composition on its own. Thus the figures grouped along the foreground are planned on the same scale as those in the panels round the sides of the room, yet they are so linked to other features in the composition as to fall into a proper relation to the whole considered scheme of line and mass. In the centre, or rather a little to the right of the centre, the last strokes are being given to the riveting of a great ship's boiler, on the top of which three men see to the adjusting of a pulley which is to raise it. This last group is important, since it saves the picture from being divided into a simple upper and lower stratum, and by breaking the line of figures and leading the eye upward emphasises the part played by the row of tall chimneys on the left, and the upright mass of the blast-furnace on the right. In the foreground on the left the light strikes strongly upward on the faces and arms of a group of men at work with hammers on a great iron bar; while on the right a master workman consults a plan and gives instructions to his assistants. It is hardly necessary to point to the vigour of treatment, the inherent and unfailing sense of the picturesque—most hateful word—the daring effectiveness of the colour-scheme, the freedom of touch which makes us almost forget that the picture is painted in the difficult and hampering medium of tempera.



CHAIR, TABLE AND CARPET, DESIGNED BY FRANK BRANGWYN, A.R.A., AND EXECUTED BY TURPIN AND CO



TEMPERA PANEL FOR A ROOM AT THE GHENT EXHIBITION. BY FRANK BRANGWYN, A.R.A.

These are qualities now long known and long appreciated in the work of Mr. Brangwyn. But I could wish that for the purposes of this article it had been possible to reproduce more than one of the preparation studies and drawings for the whole series. The interest of a preparatory drawing is immense. The artist is seen, as it were, *in puris naturalibus :* his mind works without restraint ; and if hand and brain move well together a series of studies has something of the interest of an autobiography for anyone who has the eyes to read them. Anyone who has seen Mr. Brangwyn's chalk drawings for the large picture of the Crucifixion now in the collection of Captain Audley Harvey will form



"SERENITY" BY YONEHARA UNKAI

perhaps, if he had not already done so, a wide conception of the solid power and the persistent investigation which are lavished on the preparatory stages of an important picture.

GERALD C. SIORDET.

MODERN TENDENCIES IN JAPANESE SCULPTURE. BY PROF. JIRO HARADA.

WHILE Western influence on our painting usually meets with strong adverse criticism, that on our sculpture is pretty generally looked upon with favour. In regard to sculpture the feeling seems to be that the harmonisation of European ideals with the traditional standard of art in Japan has been achieved with a greater success than in other branches of art. That which was considered a weak point in native practice seems to have been supplemented by what has been acquired from the Western methods of execution. A great stride in the development of modern Japanese sculpture has been made since the introduction of clay modelling into the curriculum of the Tokyo School of Fine Arts, now the centre of artistic influence in Japan, and as a result of the encouragement of it among sculptors at large, by whom it has been taken up with zeal. It has caused a kind of revival in sculpture, a branch of art which was brought to a wonderful degree of perfection in Japan in olden times. Clay modelling has reduced the artists' labour and risk to a considerable extent, for now they have not to tax themselves by carrying in their heads every detail of the work they set out to execute. With amazement the world speaks of the daring genius of Michael Angelo in tackling a block of marble with his chisel guided only by his mental vision of the object he wished to reproduce. But that method has been until quite recently, a universal practice with our sculptors in wood.



"GUARDIAN GODDESS OF CHIKUBUSHIMA." BY YAMAZAKI CHŌUN



"A COOL BREEZE" BY ŌTA NANKAI

Apart from this saving of trouble and risk, the adoption of the new method of procedure was necessitated by modern requirements. The erection of bronze statues in public places is somewhat of a novelty in Japan. To be sure, we have gigantic bronze images of Buddha at Nara and Kamakura, both of which have become famous throughout the world on account of their colossal size and also—the latter especially—because they testify to the excellent workmanship accomplished in Old Japan; and, all over the country we have images of Buddha, Kwannon (the goddess of mercy), saints, and other religious figures in smaller sizes mainly executed in wood, bronze, and dry lacquer. These figures were, however, generally dedicated to ancestors or intended as votive offerings. They were erected to be worshipped and supplicated for help and salvation. The practice of perpetuating in bronze the figures of our great men and heroes of the past as well as the present is a new departure with us. Hitherto it has been customary with our people to erect shrines for great national heroes so that their spirits might continue to protect the nation and where their posterity could worship. Homage is paid to other worthy dead, to whom no shrine is to be dedicated, by erecting stones with suitable inscriptions. It is customary, as one of our Buddhistic observances, to give each person when dead a holy name; this is engraved on a wooden tablet, which is kept in the temple or at home, and is as sacred as the very spirit of the dead. This Buddhistic teaching, likewise the spirit of Shintoism or ancestor-worship, the inherent religion of Japan, in which all departed souls are deified, stamped itself deeply on the national mind, enabling it to appreciate the spiritual side of symbolic representations. For in many shrines and temples symbols alone are to be found, while in others there are wooden or metallic representations which in themselves are often simple and crude. This spirit of reverence for the symbols of gods and deities has been very strong with our people.

Of course we can by no means claim monopoly for such a spirit of reverence for the dead, whether symbolised in a simple tablet or in a statue. The writer was deeply moved whenever he saw the statue of Sir Henry Irving near the National Portrait Gallery in London decorated with wreaths of flowers, to which were often attached cards



"THE SACRED COW" BY YAMAZAKI CHŌUN



"KASHŌ, A DISCIPLE OF THE BUDDHA." BY YOSHIDA HŌMEI

with touching words of adoration and love. There is beauty in this tribute to the great artist; no shrine, no temple may have been erected for him, but he is enshrined in the hearts of multitudes of his people. Such admiration and love would not, however, have ended there with our people, in the olden times. The history of our drama has been so peculiarly unfortunate that we could not have erected a shrine in this particular instance, but had it been otherwise we should not have allowed this image to stand exposed to the elements, especially to the inclement weather of London. The non-existence of parks in Old Japan may be one of the reasons, but it is to this feeling of sacredness, this spirit of worship, mingled with human sympathy, with which we regard statues that the writer is inclined to attribute in large measure the fact that the custom of erecting statues in the open air is of recent origin with us.

The existence of this reverence, charged with human sympathy, for images and statues may still be seen to some degree. With two exceptions one can find hardly any image that is not protected in a cave or under a roof. Even in the case of the stone figures of Jizo, the guardian deity of children, which invariably stand outside in commemoration of his habit of walking through the streets doing charity, people clothe them, or most commonly tie a bib to the neck with a prayer for the welfare of their babes, or fasten a *kasa*, a bamboo hat, an umbrella or other kind of cover from above. Such an act, of course, is prompted by superstitious faith. But the belief is based, nevertheless, upon the humane idea that it adds to the comfort of Jizo to be protected from the sun and rain. Even the gigantic image at Nara, with a face sixteen feet long and slightly over nine feet broad, is comfortably housed, and the immense bronze image at Kamakura representing Amida, which is about fifty feet high, was originally enclosed in a building.

This feeling of sacredness for images is still entertained by the general public. Each object of adoration is sacred, however trifling it may be. There is a common saying among our people to the effect that if worshipped in true faith even the head of a herring will emit a ray of light. A simple wooden image is often the chief altar-piece of a great temple. Each



"A GIRL OF THE FUJIWARA PERIOD" BY NAITO SHIN

temple or monastery generally possesses a *kaisando* or hall for its founder, whose statue, usually in wood, is placed on an altar and worshipped. It may be observed that the spirit which prompts such an act is not so much homage as a desire to invoke aid for the salvation of the people. This Shinto observance inculcated in Buddhistic practice, let us repeat, has a great deal to do with the non-existence, until recent times, of statues of our great men decorating public places in the open air.

But after the inward flow of Western ideas things began to change. The stone tablets are now being replaced by bronze statues. Take, for instance, Kusunoki Masashige, a hero of the early fourteenth century, celebrated for his courage and unswerving loyalty to the throne. A shrine erected to his memory still stands on the bank of the Minatogawa, where he ended his life in his last battle. But it was only a few years ago that a bronze equestrian statue of him was reared for the first time in front of the Imperial Palace in Tokyo. Especially since the Chino-Japanese War, less than twenty years ago, have bronze statues, unfortunately not very



"THE ANNIVERSARY OF THE VICTORY"
BY SHINKAI TAKETARO



"SAKYŪMEI" (A CHINESE HISTORIAN)
BY SHINKAI TAKETARO

commendable in many instances from an artistic standpoint, begun to be reared in public places throughout the Empire. Still, the sculpture that has had a close connection with such a peculiar reverence cannot fail to have a great influence on its development. The glyptic art of Japan in its earlier stages was almost exclusively devoted to religious purposes, and was stamped strongly with idealistic tendencies. Its wonderful achievements are seen in the rich legacy of masterpieces bequeathed to us by the past.

While the demand for statues to decorate parks and cities is growing with rapidity, the traditional

use of sculpture as an ornament on the *tokonoma* is by no means waning. In fact, the latter has developed vigorously in recent years, largely through the stimulus of the former. Its adoption for architectural decoration being scarcely noticeable as yet, there are thus two classes in our sculpture: one for the *tokonoma*, and the other for the open air. The latter shows strong European influence, while the former retains the Japanese feeling. Naturally, clay, bronze, and marble are employed for open-air sculpture, but for indoor objects wood and ivory are still the chief materials.



"GOATS" BY IKEDA YUHACHI

These differences were most conspicuously shown by the exhibits at the last Mombusho Art Exhibition, regarding which a few observations may be made. Out of thirty-five pieces of sculpture chosen ten were in wood, four in marble, and two or three in bronze, the remainder being in clay.

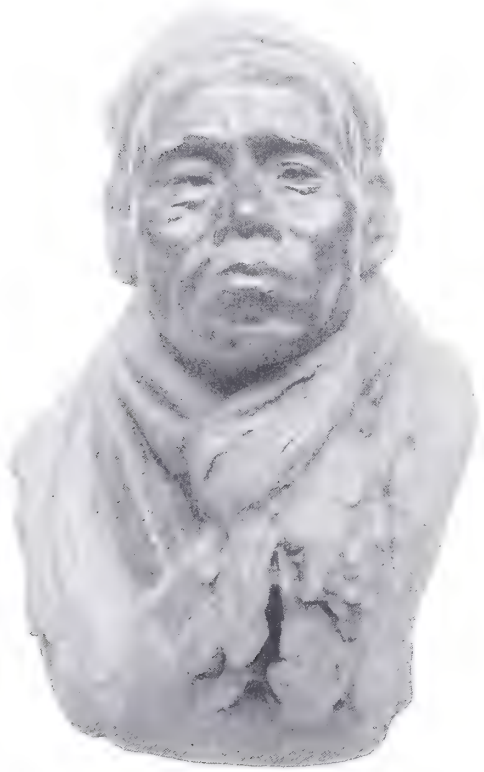
There was some admirable work in wood. Indeed, we can still maintain the high position accorded to our wood-carvings by critics and connoisseurs everywhere. These works seem to possess a charm of quality peculiar to the genuine product of our people. Take *Serenity*, by Yonehara Unkai. This was the artist's response to a request to create something which, when beheld, would help to calm the mind of the observer and inspire the soul with serenity, and although some harsh criticism was bestowed on the general attitude of the figure, it does not fail to express calm and tranquillity. There is originality in the use of the tree in the background, and the exquisite workmanship cannot fail to command admiration. Clever workmanship and other excellent qualities were shown in pieces by Yamazaki Chōun, whose *Chikubushima*, with its exquisite finish and delicate touch, and its idealistic conception of the goddess looming out of the water issuing from the mouth of the dragon, which she holds in a receptacle in her hand, is entirely praiseworthy. In *The Sacred Cow* (the animal which furnished milk for the Buddha when fasting) the modelling, the tone of the old Indian teak in which it is carved, the expression and the attitude of the animal, all reveal the efforts of the sculptor to invest the subject with that dignity which belongs to all things that are sacred. *A Cool Breeze*, by Ota Nankai, is characteristically Japanese with all its tradition behind it. The figure of *Kashō* (a disciple of the Buddha) by Yoshida Hōmei, with its almost imperceptible smile, shows the strong tendency of recent years to place the prime importance on the expression of inner feelings, while trying to retain the delicacy and grace of lines and forms. Naito Shin's *A Girl of the Fujiwara Period*, a delicate sketch in wood, does indeed suggest the sedate, calm, and easy manner of life of that period. We are often charmed by the originality of Shinkai



"ON THE VERGE OF AGE" BY OGURA UICHIRO

Taketaro, whose *Anniversary of Victory*, a disabled soldier on crutches, and *Sakyūmei*, a blind Chinese historian, are clever and good examples of his work in wood. Practically all the works mentioned in this paragraph were intended to be ornaments for the *tokonoma*, yet betray the influence of Western sculpture to their advantage.

Among the works executed after the Western style, there were in the exhibition referred to a few good heads, such as *A Rustic*, by Kitamura Masanobu; two busts, *My Father* and *My Mother*, by Asakura Fumio, whose *Youth*, a nude figure, was highly awarded; a group of *Goats* by Ikeda Yuhachi, showing some good qualities, as well as figures by Ogura Uichiro, Fujii Kosuke, and Tatehata Daimu. *Praying for Help*, by Kitamura Shikai, was the largest piece of marble sculpture ever shown in Japan. We have often wondered at the non-existence of marble sculpture in this country. The scarcity of the material may be one of the main reasons, but there seems to be something in our racial ideas regarding art which has



"A RUSTIC" BY KITAMURA MASANOBU

impeded the adoption of this permanent medium, for the people feel a peculiar sensation of delight and satisfaction in making deep and clean cuts in such a material as wood with a sharp tool. To-day marble is quarried in certain parts of Japan, and its use for sculpture is becoming more general.

In dealing with the modern tendencies of our sculpture a word or two must be said about the inspiring influence of Auguste Rodin.



"YOUTH" BY ASAKURA FUMIO

He is adored and his work worshipped here. Three small sketches of his created a sensation when recently exhibited in Tokyo, and aroused many of our artists from their drowsy indifference. The modern tendency of trying to express deep emotion is largely due to him. Gradually our sculptors are beginning to see the fallacy, which Rodin pointed out by the aid of his antique copy of the Venus de Medici, of thinking "that the ancients, in their cult of the ideal, despised the flesh as low and vulgar, and that they refused to reproduce in their works the thousand details of material reality . . . that the ancients wished to teach Nature by creating an abstract beauty of



"MY FATHER" BY ASAKURA FUMIO



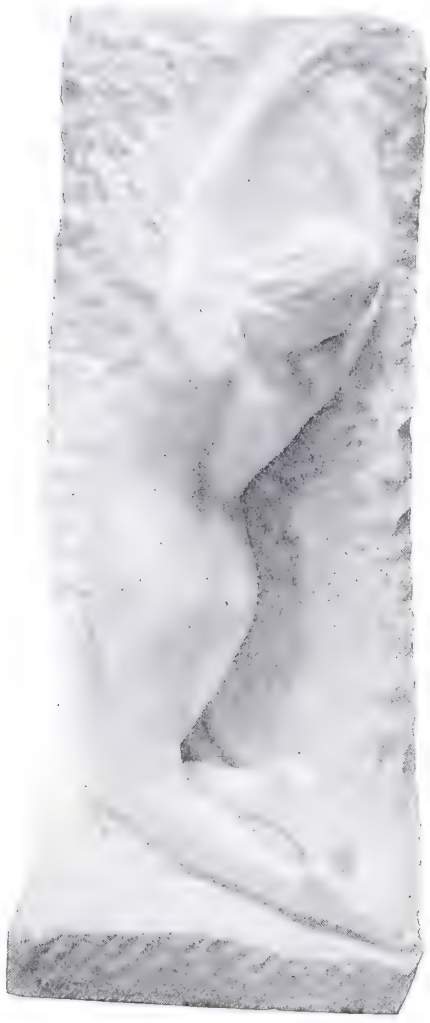
"MY MOTHER" BY ASAKURA FUMIO

simplified form which should appeal only to the intellect and not consent to flatter the sense." They seem to have taken heed to Rodin's caution not to reduce Nature to "contours so dry, cold, and meagre that they have nothing in common with the truth."

It is but fair for us to acknowledge that our sculptors, like our painters in oil, labour under a great disadvantage in that they are unable to get good models. They complain that it is impossible to find a model with well-developed physical beauty. This seems to be especially the case with our females. Beautiful curves and graceful lines are said to be extremely difficult to find in our women, though charm and grace are not lacking in their lines and movements when robed in the *kimono*, which is well adapted to obliterate the natural shape of the body. This, indeed, is a great disadvantage when dealing with the nude. However realistic some work may be, it often conveys an impression of imperfection. There are many instances of this even in Japanese drawing, which developed with a strong idealistic



"ON THE BEACH" BY TATEHATA DAIMU



"PRAYING FOR HELP"
BY KITAMURA SHIKAI

tendency. People of the West have often expressed their wonder why our artists, so skilful in drawing other creatures, are poor in drawing dogs and horses. The truth is that our dogs and horses are not so well developed as their congeners in the West. Dr. Ladd, of Yale University, remarked during his lecture tour in Japan a few years ago that until he had actually seen the horses in the field through the train window he was not able to appreciate the drawing of horses in our landscape paintings; somehow they had always appeared to him like a species of rat. But, having actually seen them in their proper setting as a Japanese artist would see them, he was satisfied with the correctness of the drawings of Japanese horses, which a Russian officer once described in his report as "a species of half-wild animal strongly resembling the horse." Of course, nothing is further from the wish of the writer than to offer this explanation as an apology for the shockingly ugly, bare figures, mostly of females, which are frequently met with nowadays in our sculpture and oil-paintings. The artists who produce them reveal by their work their ignorance of the true spirit of art in dealing with such subjects and the lack of thorough understanding of the noble and spiritual quality in the nude revealed by the Western masters whom they profess to follow. What the writer wishes to convey is that our artists are struggling against this particular disadvantage, amongst other difficulties, and that this hinders in a way the progress towards the harmonisation of Eastern and Western ideals and methods.

Our present sculptors are now beginning to realise the fundamental truth in the science of modelling which Constant first taught Rodin: never to see the form in length, but always in thickness when carving; never to consider a surface except as the extremity of a volume. Such was the principle by which our masters also were guided. Yet, judging from their exhibited works, our contemporary sculptors have not yet grasped the secret of movement in their work. Action is rarely expressed. Further, they seem to lack something deep and noble with which the works of Rodin are inspired. They do not stir us to higher motives by their work. They have not yet come to value "the impulse of our conscience towards the Infinite, towards eternity, towards unlimited knowledge and love—promises perhaps illusory, but which in this life give wings to our thoughts." All men, of whatever history, creed, ideals, or nationality, when they come to probe the vital questions of life, stand on the same ground and close to each other. In their relation to the Infinite and Eternal they come nearest to understanding each other. Unless it be in the struggle towards the solution of those problems and in their sincere attitude towards the sacred relation, they cannot possibly hope to understand the fundamental differences of the East and the West, and thus achieve the perfect harmonisation of the two.

HARADA JIRO.

THE National Art-Collections Fund has presented to the Victoria and Albert Museum two Chinese marble statues of unusual importance. These are life-sized figures of Corean mandarins in ceremonial dress carrying a casket and scroll on elaborately carved bases; they appear to have formed part of a series of memorial statues on each side of the road to a tomb in North China, and are probably by a sculptor of the Ming period.

THE ROYAL ACADEMY EXHIBITION, 1913.

As a summing up of the general tendencies and characteristics of modern British art the present exhibition of the Royal Academy has a very real interest. It is a quite comprehensive show, full of things which illustrate well most of the varieties of practice adopted by artists in this country, and distinguished by a commendable catholicity and breadth of view. There are not of course to be found in it any examples of the more extravagant developments which we have witnessed during the last two or three years; but this is not surprising, because it cannot in any way be considered the duty of the Academy to recognise absolutely new fashions in art which have not been properly tested or securely established.

Indeed, the mission of the Academy—and a mission, it may be said, which it fulfils very efficiently—is to show us the results of art movements which have passed definitely beyond the experimental stage, and to deal with types of effort which have been proved by experience to have in them the possibilities of permanence. In this sense it must always be behind the times; it cannot commit itself to speculative encouragement of activities which may or may not have come to stay; it cannot assume a sort of prophetic rôle and profess to foretell what the art of the future may be. What it really has to do is to sum up the art history of the last few years and to exhibit what the men who have made history have produced and are producing.

From this point of view the exhibition now open at Burlington House is as instructive as it is interesting. All things considered, it is excellently up to date and it gives a very good idea of the general condition of British art at the present time. It is, moreover, quite a strong gathering of sound performances and there is in it very little work which can be dismissed as really incompetent or unworthy of some measure of consideration. The contributors with few exceptions have justified themselves as well trained and efficient craftsmen, well equipped for the practice of their profession.

If, on the other hand, the show must be pronounced to be rather matter of fact in its general atmosphere, this can scarcely be said to be the fault of the artists. They necessarily must reflect the age in which they live, and if the tendencies of the age are towards materialism the art of the period will be materialistic and matter of fact. The Academy, certainly, does not suggest that our artists find much encouragement for imaginative essays; it implies, rather, that they regard excursions beyond the more or less beaten track as unlikely to be appreciated. There is not much work, indeed, at Burlington House which strikes any very strong note of imagination and there is not much that seems to have been inspired by great depth of thought. The demand, evidently, is for things which the public can understand without an effort, not for works which require to be taken seriously and carefully thought out.

However, imaginative paintings are not entirely absent from the show. There are four oil-paintings and one water-colour by Mr. Charles Sims which illustrate delightfully his rare capacity for fantastic invention. In *The Wood beyond the World* and *Love in the Wilderness*, which are, perhaps, his most successful achievements—though all of them are of memorable quality—he has reached a remarkably high level of expression. His striking originality and his strongly personal manner of dealing with the motives he selects have never been better displayed than in these two canvases, and though one may for some reasons regret that he should have abandoned those lighter fancies which he presented with such exquisite charm a few years back, the more serious symbolism of such pictures as those he exhibits this season carries the completest conviction. He shows with them a portrait which is equally memorable for its agreeable evasion of the ordinary formalities of portraiture and for its brilliant spontaneity and beauty of decorative effect.

Mr. Waterhouse, another painter who never fails to charm by the daintiness of his imagination and the delicacy of his sentiment, is well represented by two small compositions, *A Song of Springtime*, and *Narcissus*, both admirable in their subtlety of draughtsmanship and freshness of colour, and by a portrait of *Mrs. Philip Henderson*, which is one of the most satisfying excursions he has ever made into this branch of pictorial practice. He is seen, indeed, quite at his best this year, and with this trio of pictures more than maintains the high reputation he has earned.

Mr. Stott, again, exhibits two pictures which mark the change that his art has been undergoing during the last few years. His *Adoration of the Shepherds*, and *The Carpenter's Shop* are attempts to combine religious sentiment with the poetic naturalism which is really his right direction; they have charm, undeniably, but they are not so strong or so significant as the works by which in the past he took his place among the best of our younger

artists. They suggest a compromise which has left him halting between two points of view.

Then there must be counted among the more salient features of the exhibition Mr. Sargent's amazing tone studies, the *Hospital at Granada*, *Weavers*, and *Spanish Gipsies*, records of effects of illumination painted with superlative directness and technical confidence; and the same artist's portrait study, *Rose Marie*, which is good without quite attaining greatness. Deservedly prominent, too—fully entitled to places among the leading pictures of their class in this year's exhibition—are such canvases as Mr. Edgar Bundy's cleverly handled *Finance;* Mr. Richard Jack's admirable compositions, *The Toast*, and *The String Quartette;* and Mr. Melton Fisher's *Sleep*, a picture which in its daintiness of sentiment, its power of handling, and its beauty of colour, goes appreciably beyond anything he has hitherto produced; while Mr. F. O. Salisbury's *The Wonders of the Sea*, is an excellent study of children. Mr. Hacker's monumental composition *Vale*, is more impressive, but not so attractive as his domestic scene, *The Little Mother*, which is one of the best pictures he has shown for quite a long while. He contributes, too, a London subject *Beneath the Dome*, which is entirely acceptable, and a couple of portraits, the more notable of which is his excellently characterised three-quarter length of *Sir Arthur Liberty*.

Among other portraits of superlative interest this year must be counted the *Viscount Morley, O.M., P.C.*, by Sir Hubert von Herkomer, who is especially well represented this year by a series of splendid character studies, Mr. William Orpen's masterly portrait of a lady, his sole contribution on this occasion, Mr. J. J. Shannon's charming *Mrs. Wynne Chapman*, Mr. W. Llewellyn's dignified and well designed full-length of the Queen, painted for the United Service Club, Mr. Solomon J. Solomon's *Jonman Mosley, Esq., C.B.*, Mr. Harold Speed's *Margaret Morris*, and Mr. George Henry's *Mrs. John Innes*, and *J. N. Hare, Esq.* Mr. Lavery's large Royal group, though not wholly successful, is a work of much distinction and his full-length of *Lady Gwendoline Spencer Churchill* has dignity and suavity of line. Other things of note are Mr. G. A. Storey's portrait of himself, Mr. G. W. Lambert's *Miss Olave Cunningham Graham*, Mr. Nicolet's *Why Not?* a clever portrait study, Mr. Glazebrook's *Mrs. W. P. B.*, and *The Earl of Crawford and Balcarres* by Mr. Fiddes Watt.

In landscapes the exhibition is decidedly strong. Sir Ernest Waterlow, breaking new ground, is represented by some mountain subjects which do him the greatest credit; Mr. David Murray by a series of Venetian pictures full of light and colour, and by a couple of subjects nearer home, *Away and away to the lowlands low*, and *Birk and Bracken: The Trossachs*, which are typical examples of his art; Mr. Hughes-Stanton by a large and strongly expressive picture, *The Road through the Dunes;* and Sir Alfred East by two of his most characteristic transcriptions of nature, *The Rainbow*, and *From Rivington Pike, Bolton*, both of them memorable for their breadth and decorative quality. There is a magnificent landscape with cattle, *In Suffolk*, by Mr. Arnesby Brown who is as masterly as ever in his handling of a supremely difficult subject, and there are such fine things as Mr. Clausen's *The Houses at the Back: Frosty Morning*, Mr. Tuke's *Genoa*, Mr. Gwelo Goodman's *The Coast of England*, Mr. Walter West's *Sunshine, Breeze, and Blossom: Lake Como*, Mr. Campbell Mitchell's *Ben Cruachan*, Mr. J. L. Henry's *Passing Clouds*, Mr. A. J. Black's sea-piece, *The Stags of Inis Bofin*, and the brilliantly painted *An Autumnal Load*, by Mr. Stanhope Forbes. From Mr. Adrian Stokes come four landscapes beautifully tender in colour and delicate in quality, and from Mr. Terrick Williams, Mr. Oliver Hall, Mr. R. Vicat Cole, Mr. Montague Smyth, and Mr. Albert Goodwin, works of characteristic excellence.

Among the other contributors of pictorial work who must not by any means be overlooked are Mr. L. Campbell Taylor, Mr. James Clark, Mr. Young Hunter, Mr. Talbot Hughes, Mr. F. Appleyard, Mr. Alfred Hitchens, Mr. F. G. Swaish, the Hon. John Collier, whose *Fallen Idol* will, as usual, set the public speculating, Mr. H. W. B. Davis, Mr. Napier Hemy, Mr. Robert Little, Mr. Mark Fisher, Mr. Lee Hankey, Mr. A. Streeton, Mr. R. W. Allan, Miss Hilda Fearon, and Mr. Yeend King.

The sculpture, though better arranged, is on the whole of rather less importance than usual, but small works of great merit are sufficiently numerous, and artists like Sir Thomas Brock, Sir George Frampton, Sir W. Goscombe John, Mr. Drury, Mr. Reynolds-Stephens, Mr. Mackennal, Mr. Gilbert Bayes, Mr. H. Pegram, Mr. Pomeroy, Mr. Thornycroft, and Mr. Lynn Jenkins, are well represented.

The works purchased under the Chantrey Bequest comprise Mr. Sims' *The Wood beyond the World*, Mr. Walter West's *Sunshine, Breeze, and Blossom*, and three water-colours by Mr. E. E. Briggs, Mr. W. Hatherell, R.I., and Mr. H. Watson respectively.



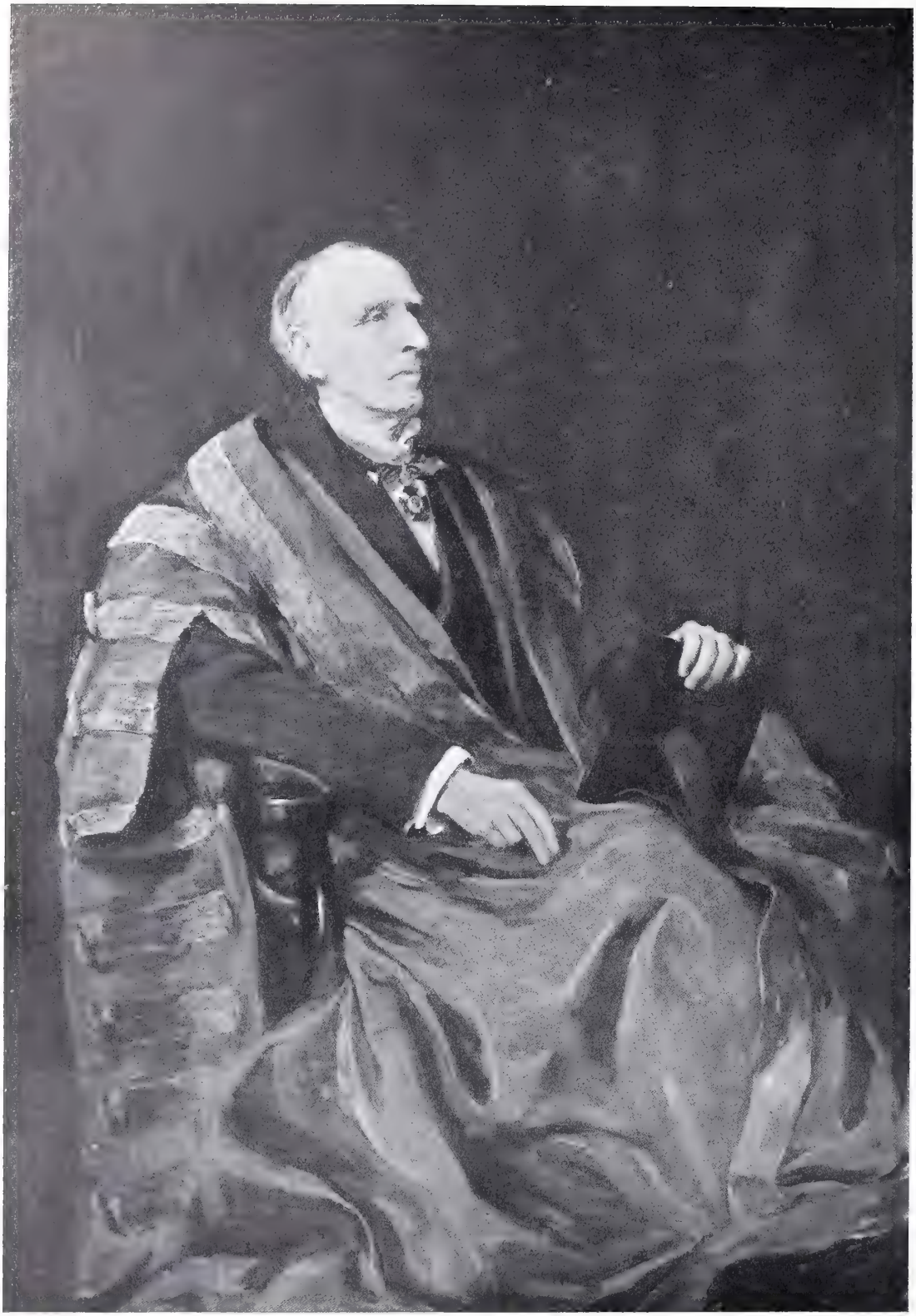
"IN SUFFOLK." BY ARNESBY BROWN, A.R.A.



"A MORNING IN JUNE." BY
ADRIAN STOKES, A.R.A.

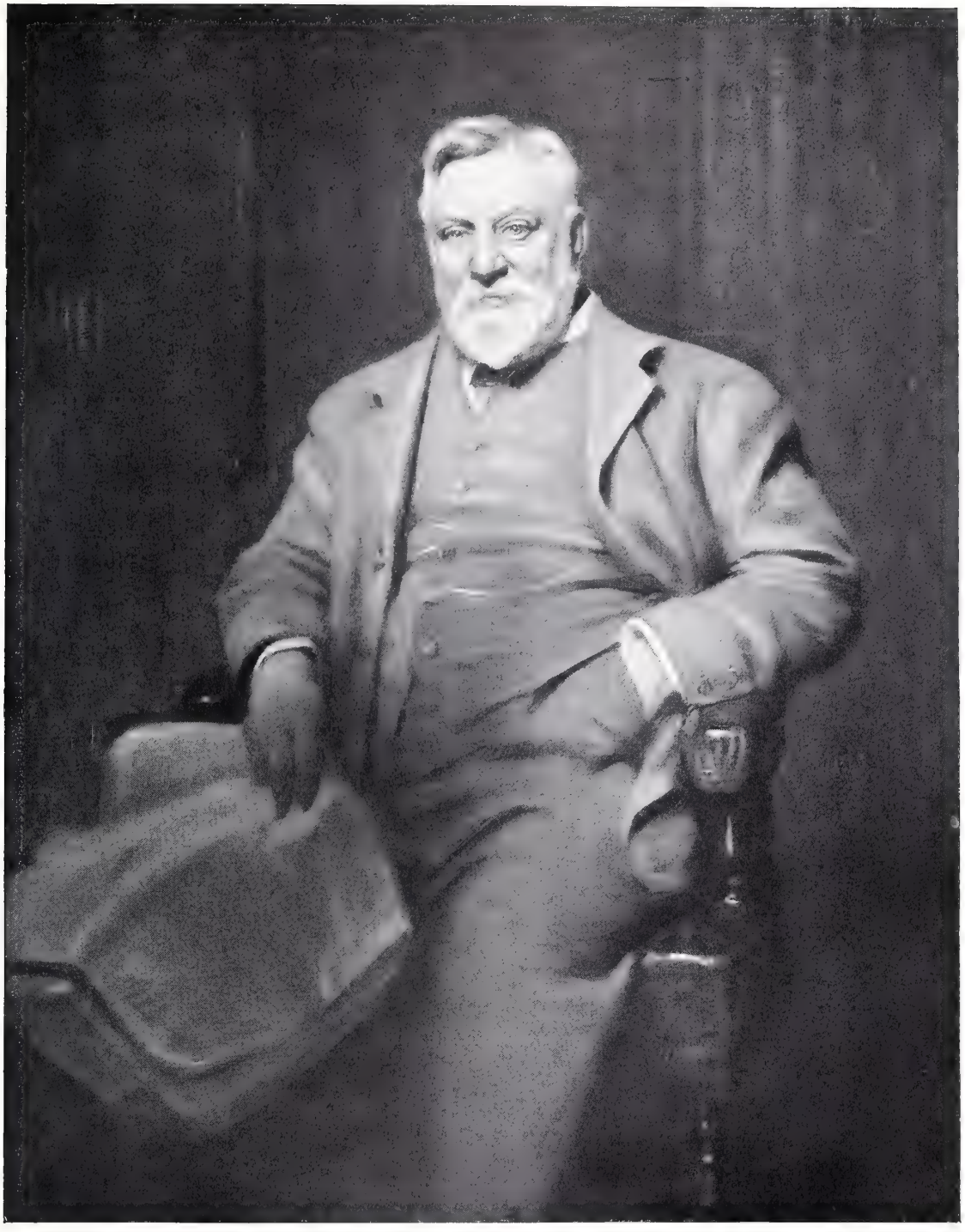


"FROM RIVINGTON PIKE, BOLTON"
BY SIR ALFRED EAST, A.R.A.



"THE VISCOUNT MORLEY, O.M., P.C." BY SIR HUBERT VON HERKOMER, R.A.

(By permission of Convocation of Victoria University, Manchester)



"SIR ARTHUR LIBERTY"
BY ARTHUR HACKER, R.A.



"AWAY, AWAY TO THE LOWLANDS LOW." BY DAVID MURRAY, R.A.



"THE WOOD BEYOND THE WORLD"
BY CHARLES SIMS, A.R.A.



PORTRAIT. BY CHARLES SIMS, A.R.A.



"MRS. WYNNE CHAPMAN"
BY J. J. SHANNON, R.A.



"THE WONDERS OF THE SEA"
BY FRANK O. SALISBURY



"THE HOUSES AT THE BACK: FROSTY MORNING." BY GEORGE CLAUSEN, R.A.



"GENOA." BY H. S. TUKE, A.R.A.

The Salon of the Société Nationale, Paris

THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX-ARTS, PARIS.

In studying the twenty-third Salon of the Société Nationale, in passing again and again through the twenty-eight rooms in which are displayed some 1300 works, one cannot fail to be struck by the general characteristics of this Salon. This year, though it maintains an excellent level, it does not offer us any work of outstanding significance, and when at the end of June its doors are closed to the public, and the remembrance of the exhibition fades gradually from the memory, there will not remain in our minds any such vivid recollections as those by which some of the past exhibitions still live in our hearts.

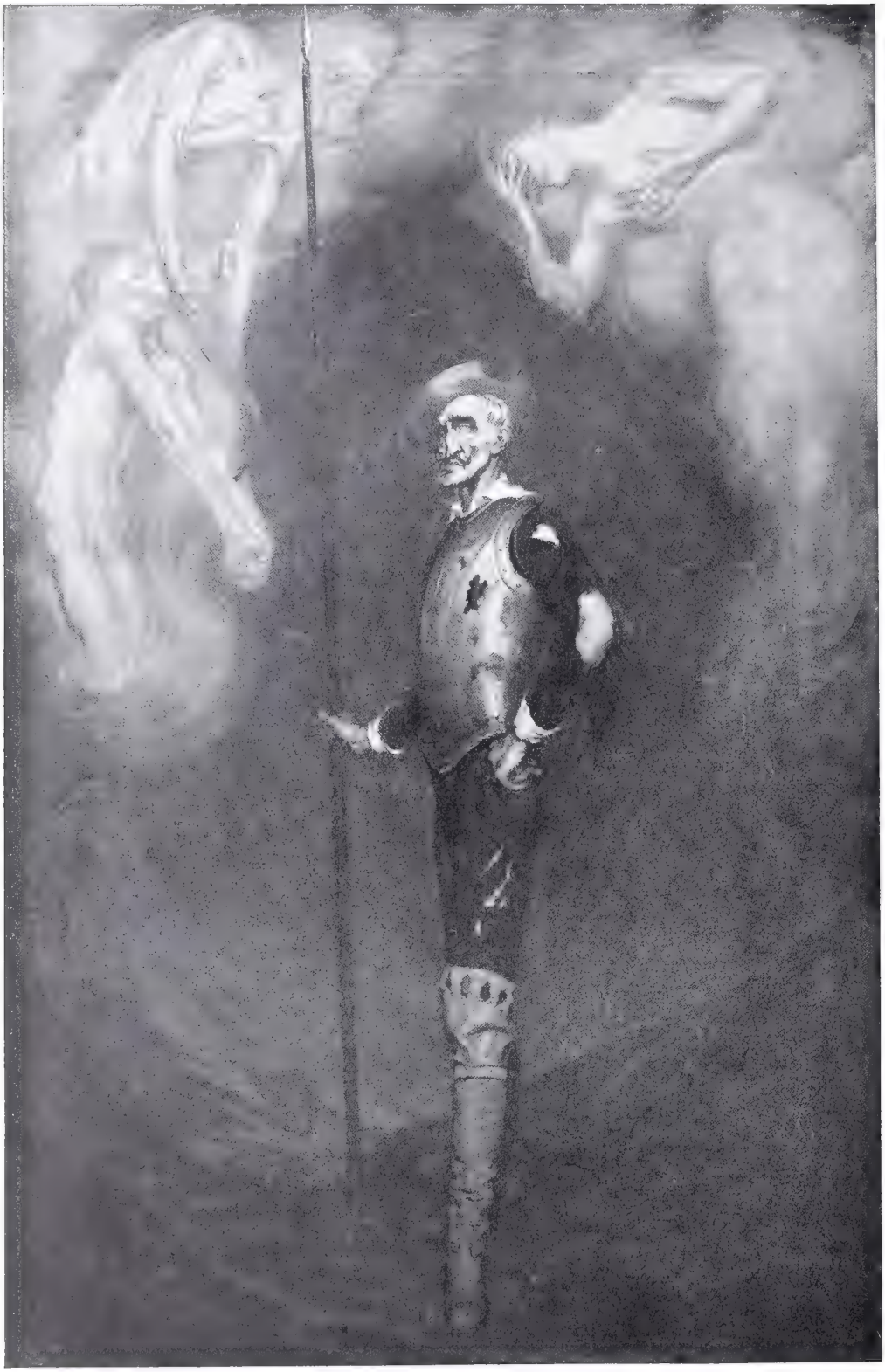
It must, indeed, be admitted that no one among the established masters of the Nationale has absolutely surpassed his previous achievements, no one has signed a *chef-d'œuvre* in this Salon. Nor if we turn to the young men do we find any revelation among their exhibits, despite the efforts made by M. Aman-Jean, the distinguished "hanger" of this year's show, to place in the forefront the works of the less known artists. Very generously M. Aman-Jean has set apart for these latter an entire *salle*, and that perhaps the best in the Grand Palais. Here, it is true, several very good productions have been hung, for example, a luminous picture by M. Chapuy; some vigorously painted peasants by Louis Charlot; the *Mort du Toréador*, by Vasquez-Diaz, a Spanish painter who here shows himself a fine colourist; *Charmeurs de Serpents*, by M. Suréda, a very picturesque work; some nudes by C. N. Lambert, and an admirable portrait of a man by H. de Beaumont; but none of these works really proclaims the presence of a master who should aspire to the highest destiny. As my eminent confrère, M. Arsène Alexandre, wrote last year, the Société Nationale has here had to face a very disturbing problem. However, let us study the present without troubling ourselves too much about the future; and since I have pointed out what are in my opinion the defects of this Salon, it is right that we should also place on record its merits.

It is beyond question, and I think no one will disagree with me in this, that the major part of the exhibition is excellent. We find here in the different branches of art, an address, a style, a facility which cannot fail to arouse the admiration of even the most critical, at the same time affording overwhelming evidence of the superb vitality of the French school.

M. Roll, the eminent President of the Nationale, has executed a vast ceiling commissioned by the City of Paris for the Petit Palais. Taking as his theme *l'Apothéose de la République*, M. Roll has painted a very vigorous work showing two allegorical figures, La République and the Ville de Paris, flying through the sky, while around them are



"AÏDA BONI, DE L'OPÉRA" BY GUIRAND DE SCÉVOLA



"DON QUICHOTTE." BY
A. DE LA GANDARA

depicted the monuments of the Capital with figures of famous men appearing among the clouds.

Works of large dimensions are less numerous than usual this year. M. Besnard, that great decorator, sends only a fine portrait of a man, but M. Auburtin, on the contrary, has remained faithful to decorative painting. His *Nocturne*, depicting an aged faun playing upon his flute in the trunk of a tree, while little nymphs harmoniously grouped listen to his melodious piping, is among these beautiful works. The moonlit landscape is most happily treated.

M. Lévy-Dhurmer is another artist who exhibits a large decorative work of beautiful composition and delightful conception, entitled *Malgré les Parques*, in which the Fates are symbolised by young women before whom all nature in springtime unfolds herself, and we see how admirably the master's idea is expressed and developed in this painting.

As to M. Gaston La Touche, whose three large works *Jeunesse*, *La Leçon d'Anatomie* and *La Nuit joyeuse* decorate a whole panel of the *salle* in which they hang, there will be no dissentient voice raised when I affirm that this artist is unquestionably in the full tide of his talent. M. La Touche is possessed of a masterly grace of vision and an imagination which transforms all the scenes of daily life into a dazzling fantasy. A supper-party at a masked ball is for him an opportunity to play brilliantly upon all the most unexpected notes in the colour scale, and once again La Touche shows himself as the prodigious master-colourist.

Ménard, Simon and Cottet are always among the most interesting exhibitors at the Nationale. Ménard shows only one work, a pine wood on the shores of a pool in which two women are bathing, but it is an exceedingly beautiful canvas. Lucien Simon, on the other hand, is represented by several pictures all very different in style; one is a kind of oriental fantasy entitled *Le Parc*, which affords him an excellent pretext for some powerful colour effects; in another, a large nude, very different from



"NOCTURNE" BY J. F. AUBURTIN



"LA LEÇON D'ANATOMIE"
BY GASTON LA TOUCHE

his usual work, he affirms himself the ardent inquirer that we know him to be; and lastly he exhibits a very beautiful work representing a family of mourners, which approaches in the depth of its sentiment and its sobriety to those fine works of this painter's first, though perhaps rather sombre manner. Cottet comes back this year to Brittany. His cortège of women weeping before their burned church is a magnificent piece of work which completes the artist's cycle of Breton pictures, while his view of a little sea-port town (*Port de Douarnenez*) is no less a fine piece of colour.

M. Aman-Jean is himself well represented by one of those portrait groups in which he depicts, enveloped in the circumambient atmosphere and bathed in the softest light, the meditative figures of his sitters, whom he invests as it were with a profound spiritual life. Two large panels commissioned by the Musée des Arts Décoratifs also figure among his contributions.

M. de la Gandara has this year renounced the painting of fair Parisiennes, and turned to a subject which has for a long time appealed to him. His *Don Quichotte* is a curious interpretation of Cervantes' hero who has so frequently inspired different artists, and in this work we find the painter's customary qualities expressed with even more force and vigour.

What of the portraits? Those of M. de László are of first rank and indeed they proclaim once again that the painter is in this realm of art the master, or one of the masters, of the present day. What finesse in the colouring! What spirited drawing, so light and yet so faithful! M. Boldini is always the dexterous artist that we know him to be, and one of the recognised painters of the Parisienne; he



"PORTRAITS" BY E. AMAN-JEAN



"LA PREMIÈRE RENCONTRE DU CHRIST AVEC MARIE-MADELEINE." BY F. MONTENARD

is above all a very brilliant draughtsman. M. Jean Béraud, M. Dagnan-Bouveret and M. Gervex all exhibit noteworthy portraits and M. Raymond Woog takes a definite place among the ablest portrait painters of the French school. Interesting, too, is Mr. Ablett's *Portrait Romantique;* and as to the large pastel portrait of *Aïda Boni, de l'Opéra*, it is one of the outstanding pictures of the Salon, M. Guirand de Scévola showing himself here as a colourist of premier order who has thoroughly mastered the complex lighting of the theatre and the gay colours which the dancer wears.

Many of the works of the landscape men attracted my attention this year, although the absence of that excellent painter Billotte is felt in the exhibition. Lhermitte is at the same time a great figure painter and a great landscapist; his important *En moisson* is evidence of an activity which shows no signs of flagging. The picture is very beautiful and very human, besides being, from the point of view of composition, very true to reality. M. André Dauchez shows us a series of works in which he depicts once again his beloved Basse Bretagne which he knows so well and whose horizons are all so familiar to him. His view of the Odet with its limpid waters and the great trees upon its banks gives a wonderful impression of majesty and wildness. M. Raffaelli, as in the past year, fixes upon his canvas with light and transparent tones the picturesque aspects of villages on the Riviera. M. le Sidaner presents poetic aspects of a beautiful garden, while several large studies of skies, very curious in technique, complete his exhibit. M. Ullmann, a virtuoso in the rendering of the atmosphere, shows some charming and seductive views of l'Escaut. M. Lepère remains faithful to La Vendèe; his little works are noble in their emotional appeal and sentiment. Another master colourist is M. Lebourg, whose views of the Seine will take a place one day by the side of the best landscapes of Renoir. M. Willaert exhibits this year a remarkable view of an old canal at Ghent, which has been treated by him as a colourist and diligent recorder of the picturesque; Hermann Courtens, another of the leading landscape painters of Belgium, sends this year an admirable painting of an interior with flowers. We must not forget either the fine landscapes by Moullé and Henri Duhem; the two beautiful views of the Pas-de-Calais by Michel Cazin; *Paris vu du Clocher de St. Gervais* by Gabriel-Rousseau, an excellent *pleinairiste;* some amusing little sketches of different aspects of Notre Dame by Gillot; a noble Alsatian landscape by Waidmann; the poetic *Le coteau, lever de lune* by Meslé; the eloquent landscapes of Vendée by Milcendeau; and the work by Montenard here reproduced.

Finally, before we close our brief survey of the Salon of 1913, mention should be made of the admirable still-life pieces by Zakarian, one of the most finished masters of the contemporary French school.

HENRI FRANTZ



"PORTRAIT ROMANTIQUE" BY W. ABLETT



"MME. LA VICOMTESSE DE FONTENOY"
BY P A. DE LÁSZLÓ

PICTURES BY AMERICAN PAINTERS IN THE PARIS SALONS.

WITH each succeeding year the Salons of the Société des Artistes Français and the Société Nationale des Beaux-Arts assume more and more an international character. Despite the diverse opinions one hears of the treatment meted out to other than French artists it may be doubted whether there is any other national society whose courtesy in accepting work from abroad is so magnanimous. American artists certainly have no cause to complain, for not far off two hundred names amongst the exhibitors in the two salons this year belong to those who hail from the other side of the Atlantic. Though it is said that nationality in art does not exist, one has little difficulty in picking out English and American work in both salons.

Amongst the figure subjects in the "Old" Salon by American artists, those which attracted my attention most in the front room were Lawton Parker's *Paresse* and Miss M. Baynon Copeland's *Les Poissons Rouges*, and in the central rooms Max Bohm's *Femme et son Enfant*, and Richard Miller's *Femme aux cheveux rouges*. The title of Mr. Parker's picture is excellently expressed in the attitude of the nude figure of a reddish-haired woman lying on a sofa of yellow, inclined to golden coloured draperies against a window from which

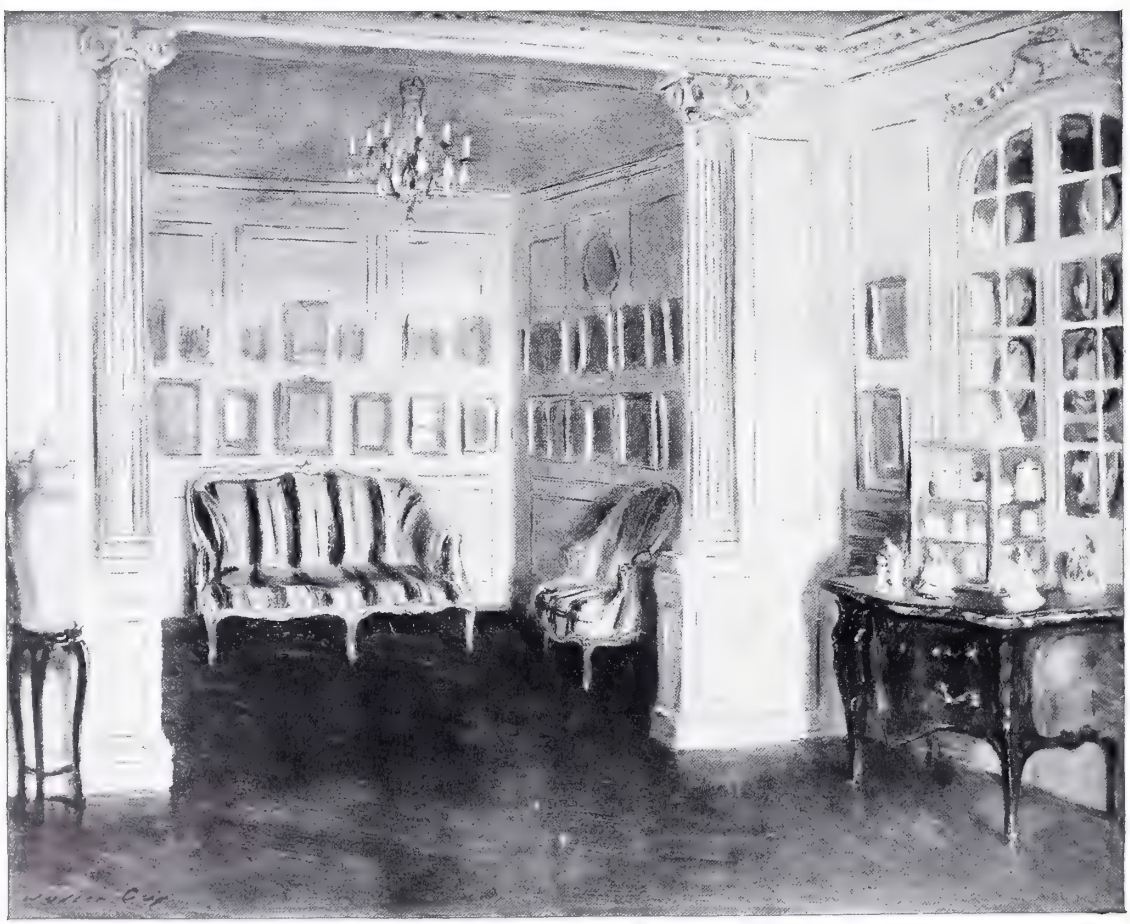


"LE CROCHET" *(Société Nationale)* BY MYRON BARLOW

the light flickers on other varied interior hangings. The theme of Miss Copeland's picture, though old, has always something fascinating in its colour and possibilities for an artist, and here, too, the personality of the painter is delightfully evident. Then there is Mr. Max Bohm's *Femme et son Enfant*, and the sentiment that arises unbidden before similar subjects is not new. What is commonplace, however, he has made dignified, and in the sentiment conveyed there is no littleness. In its simplicity of design and massing it becomes one of the colossal attractions in the exhibition. Though Mr. Miller's subject, a lady beside a mirror, is in some ways similar to others he has done, the predominant green and violet colour vibrations are more luminous than he has yet attained.

Other notable figure subjects in the "Old" Salon include the late Robert Mac-Cameron's *Les bas-fonds de Londres*, being a typical study of the saddening life tragedy one witnesses after dark on the seats of the Thames Embankment; Mr. Murray Bewley's *L'Actrice* and *Le Marchand de Statues*, an interior study entitled *Conseil de Sœur* by Karl A. Buehr, S. L. Landeau's *Capitaine de Scouts Américains*, Oscar Miller's vigorous *Marché aux Poissons en Bretagne*, Clara Weaver Parrish's *La Romance de la Rose*, with its refined poetical outlook and decorative quality, the *Portrait de Madame T.* by H. T. Pushman, two nude studies by Louis Pitman, *Le Sommeil* by Lester Rosenfield, *Dans le jardin* and *Portrait de Madame Saunders*, by N. Kendall Saunders, and F. W. Simmons' *L'écharpe verte.*

American still-life and landscape painters do not evidence themselves so much in the Old Salon as in the New; still the same national characteristics are distinctly manifest in that branch of art. Walter Griffen's *Boigneville* exhibits much of the sincerity and qualities for which his work is always notable. Other things that linger in one's memory are the *Nature Morte* by Morton F. Johnston, a *Paysage* by Parke-Curtis Dougherty, Edwin D. Connell's *Le marais* and Lionel Walden's *Le passage des brisants à Hawai.*



"THE ALCOVE" *(Société Nationale)* BY WALTER GAY



(Société Nationale)

"AVANT DE PARAÎTRE"
BY F. C. FRIESEKE

In the New Salon of the Société Nationale the proverbial headache is less likely to affect one. The arrangements are simpler and the catalogue has larger print, but in both salons there is room for improvement in that line; the numbers seem to have been allowed to run wild. However, numbers are needless to indicate art, and no one looking for the work of F. C. Frieseke will miss his six excellent contributions, especially notable being his *Avant de paraître* and *Sur la Plage*, in which he is at his best. In the same room one finds six canvases by Myron Barlow, in all of which he portrays his delight in the inner and less known lives of the French peasant and working woman. Last year Mr. Barlow was elected a Sociétaire, and his work fully justifies his election. Gari Melchers, whose *Maternity* is excellently hung, must be counted amongst the most distinguished of the American artists showing in the exhibition.

The work of Edward Cucuel is less characteristically American, its strong, vigorous colouring and vitality being more reminiscent of modern German painting, but that in no way detracts from the excellence of his three canvases. Six interior studies by Walter Gay occupy an excellent position. As a painter of interiors annually exhibiting in the salon Mr. Gay has no equal. *Il padrone*, *Le Soir*, and *Le Peignoir Rose*, by Charles W. Hawthorne, one of last year's new associates, add a new dignity to the Société Nationale. This year Miss Elizabeth Nourse is well in evidence with six oils and six pastels.

Amongst other varied but notable canvases in the New Salon are three portraits by Miss Cecilia Beaux; a personally painted decorative landscape, *Dans les Dunes*, by Roy H. Brown; Mr. George Oberteuffer's *Windsor Castle* and *Notre Dame de Paris;* John Noble's charming and attractive harmony in blue, dull violet and white, *Lancement du Bateau; L'Ile Tudy*, by Miss Florence Esté; the interestingly decorative little canvas in blue, *Les lepreux*, by V. B. Hale; Augustus Koopman's *La mer phosphorescente* and four marines, by Alexander Harrison; and A. G. Warshawsky's *Vue de Paris*. E. A. Taylor.



"LAUNCHING THE BOAT" *(Société Nationale)* BY JOHN NOBLE



(Société aes Artistes Français)

"WOMAN AND CHILD"
BY MAX BOHM



"LE PEIGNOIR ROSE." BY
CHARLES W. HAWTHORNE

(Société Nationale)



"GOLDFISHES." BY M. BAYNON COPELAND

(Société des Artistes Français)



"THE GREEN SHAWL." BY
FREEMAN W. SIMMONS

(Société des Artistes Français)

THE EXHIBITION OF THE SOCIÉTÉ DES ARTISTES DÉCORATEURS, PARIS.

As compared with its predecessors, the recent Eighth Salon of the Société des Artistes Décorateurs cannot be said to have shown any appreciable advancement: with the exception of the bedroom by Mon. Henri Rapin there was rather a falling off in the exhibited rooms, fitments, and furniture as judged by the standard of former years, and whatever evidence of progress was observable was to be found amongst the smaller exhibits. The most remarkable feature in it was the amount of excellent craftsmanship expended on various articles which were lacking in the primary requirement of usefulness and on ornamentation from which real design was absent. Here was shown a vast amount of work exhibiting a marvellous technical ability to copy nature, but none to create from it. In some instances, too, what was good in the design was nullified by its application to the material. The unnecessary amalgamation of certain metals and the admixture of incongruous substances have little lasting value, artistic or economic; the imitation of certain woods by graining, or other devices employed with the intention of deceiving, has much the same ultimate effect as the artist's painting which would portray the illusion of nature. All things, whether they have a standard value or not, have an intrinsic beauty peculiar to themselves, and when used in a design consistent with that quality or applied to a substance or material akin, the result will seldom stray far from the realms of art. The direct application of nature forms as they grow, and without recognition of their symbolical significance, is more prevalent in French design, though not confined to it, and during the movement commonly known as "l'art nouveau" was more characteristic of French decorative art than that of any other nation. Each year, however, in the various exhibitions which include sections devoted to the "artistes décorateurs" one witnesses a distinct departure from this practice of imitation and a distorted realism giving place to refined simplicity.



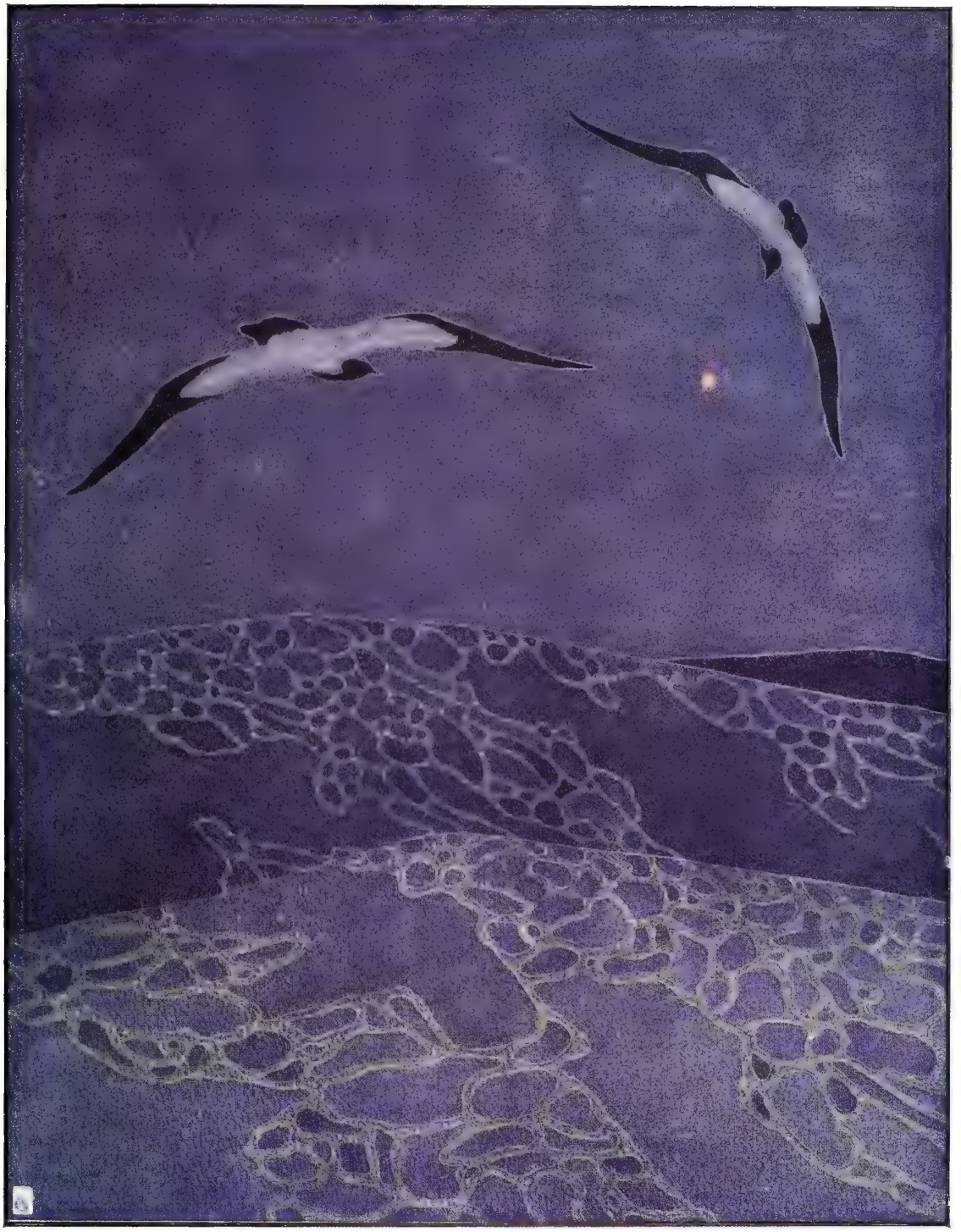
"LA DANSEUSE TURQUE" (GOUACHE) BY UMBERTO BRUNELLESCHI



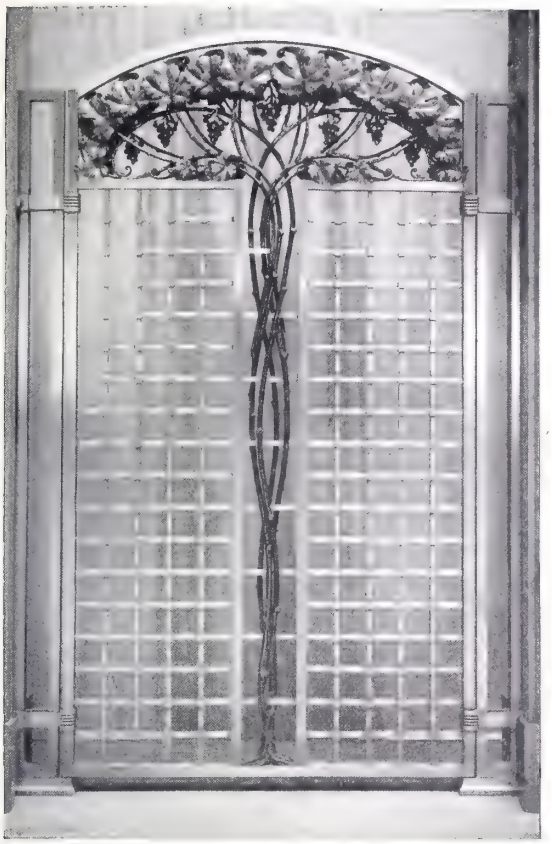
"SERENADE" (GOUACHE). BY
UMBERTO BRUNELLESCHI



"LE SOLEIL D'HIVER." A DECORATIVE ILLUSTRATION BY MAIN R. BOCHER.



"LA MER." A DECORATIVE ILLUSTRATION BY MAIN R. BOCHER.



WROUGHT-IRON GRILLE BY A. G. SZABO

The design throughout Mons. Rapin's room was quite excellent, the predominant colours being the mahogany of the bedstead with its yellow inlay, the dull yellow of the carpet, and the greyish-violet of the walls with spotting of blue and gold, a broad central strip on the bedspread itself being perhaps the only irritating note of heaviness in an otherwise unique conception.

In the previous exhibitions of the Society, the metal-work by Mons. Émile Robert has always been distinctive for its design and craftsmanship. This year he had two exhibits, the more important being a wrought-iron grille. In the same material the faultlessly executed interior grille and the fire-dogs by A. G. Szabo were excellent examples of his design. There was a distinctly joyful touch, too, in the bronze statuettes by L. Andreotti. Examples of wood-carving were strong features of the exhibition; various interesting studies for panels were shown by G. E. le Bourgeois, and some unique and capital designs and work by E. M. Sandoz, in all of which he had retained the characteristic qualities of his material with a delightful simplicity of expression. The small examples of leaded glass by Francis Chigot were simple and interesting, and the table and ornamental glass by F. Decorchemont were delightfully fascinating in their pale blue, yellow, and mauve colouring and craftsmanship, while the dull glaze, grey, black, green and white "céramiques" by R. Lachenal, and enamels by Etienne Tourrette were uncommonly attractive.

The most notable amongst the decorative drawings and water-colours were those shown by Main R. Bocher, Umberto Brunelleschi, George Barbier, Paul-Pierre Jouve, and Frantz Waldraff. A refined individuality was shown in the four water-colours by Mons. Bocher, each revealing an uncommon sense of balance and fitness in the decorative adaptation of nature. The execution, too, of each was charming. Apart from the capital drawing, the work by Mons. Brunelleschi arrested attention by its colour harmony, *L'oiseau bleu* and *Les trois Princesses* being especially notable, while *La Danseuse Turque*, and *Serenade*, here reproduced, were interesting examples of his work in gouache. Mons. Frantz Waldraff excelled in the same medium, which he employed in his *Suite d'aquarelles sur la danse et la musique*, and his work included also two "meubles coffrets"



WOOD-CARVING BY E. M. SANDOZ

in collaboration with M. Clément Mère. Mons. Jouve showed some vigorous studies of animals, those executed on a ground of gold leaf as primary designs for large mosaic decorations being specially distinguished.

Among other exhibitors whose work commanded no mean attention, artistically and technically, were Henri Marret (fragments of a fresco painting), Mme. Louise Revillod-Grenaud (cushions), Mme. Fernande Maillaud (tapestry panels in "laine de Berry"), Gaston Richet (enamels), Clément Mère (textile fabrics), Joanny-Reculons (gouache decorative panels), and H. A. Tauzin (metal work).

E. A. TAYLOR

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON. — One of the most interesting shows held during the present season was that held at the Grafton Galleries during April and May under the direction of Mr. Coutts Michie. Here were gathered together a very choice selection of pictures and sculpture by distinguished English and Scottish artists. English artists who were seen to advantage in this assemblage were Mr. H. Hughes-Stanton, Mr. Bertram Priestman, Prof. Gerald Moira, Mrs. A. L. Swynnerton, Mr. Lee Hankey, and Mr. Moffat Lindner, the last two being represented by pictures we are reproducing in this number. The Scottish contingent included a group of members and associates of the Royal Scottish Academy, such as Mr. R. Duddingstone Herdman, Mr. George Smith, Mr. Robert Noble, Mr. J. Campbell Mitchell, Mr. John Duncan, and Mr. Coutts Michie. Indeed it was the work of these Scottish contributors that lent to the exhibition its chief interest as bringing before the London public the strength in landscape art which has always characterised their academy.

Two exhibitions at the Goupil Gallery in Regent Street deserve more than ordinary attention. The collection of paintings by the French artist, M. Henri Martin, is memorable for the strength and originality of his technical method, for the beauty of his colour, and for the admirable sense of decorative arrangement displayed in his composition. The vibratory manner of handling he employs, gives a wonderful vitality to his pictures, and though occasionally he carries it a little too far, it is as a rule very helpful in bringing about the particular results at which he aims. He is a painter, undeniably, of very high intelligence and of capacities much above the average. Mr. Fred Mayor, who was responsible for the second exhibition, showed "colour impressions" in water-colour—rapid, free, and significant notes of effects of aerial colour set down with a frank directness of touch which gave to many of them an exceptional charm.

The Inaugural Exhibition of the Three Arts Club Exhibition Society which was held during the last part of April and the first part of May at the Baillie Gallery was deserving of a hearty welcome. The Hanging Committee selected and placed the exhibited works with great taste. Several well-known names, such as those of Mr. W. Nicholson, Sir James Linton, Mr. James Pryde, Mr. Glyn Philpot, Mr. Lee Hankey, Mr. Spencer Pryse and Sir George Frampton, R.A., contributed, and the standard



PÂTES DE VERRE



BY F. DECORCHEMENT



"BLUE AND GOLD" *(Grafton Galleries)* BY MOFFAT LINDNER

throughout was maintained at a high level. *La Toilette* by Mr. Lee Hankey; *Llanbedr* by Mr. C. H. Collins Baker; a portrait by Miss Ethel Wright; *The Way to Wengen* by Miss Ruth Hollingsworth; *A Portrait* by Mr. Philip Connard; and *In the Moonlight* by Mr. T. Austen Brown were notable pictures. The still-life pieces of Miss M. Dellschaft; paintings by Miss Dorothea Sharp, Mrs. Louise Jopling, Miss R. Leggett; the illuminations of Miss Jessie Bayes; work in coloured wax by Miss N. Casella, and some statuary by S. Cowes and Mr. Courtenay Pollock gave to the exhibition a completely representative character and the attractiveness of variety.

The Maddox Galleries have recently held an exhibition of the paintings of Miss E. Stewart Wood which calls for comment. This artist is possessed of a considerable gift of colour and resource in landscape designing. Her paintings *Autumn in Italy*, *Olive Grove*, *Brightwell House*, and *The Bay, Isle of Man* were entirely successful expressions of her skill, and there was no uninteresting work in the exhibition. If Miss Wood's style can be blamed on one point, it is that of sometimes failing in definition of brush touch; on account of this, some of the most pleasing of her schemes of composition were sometimes compromised in effect by a slight untidiness of result.

At the same galleries the Royal Society of Miniature Painters have been holding their Eighteenth Annual Exhibition. Miniature painting does not seem able to obtain from its exponents to-day that extreme precision of craft on a very small scale which is essential to its true character. On the part of the more accomplished members of this Society there is a tendency to extend the scale on which they work above that which is strictly proper to the miniature. In miniature painting the obvious brush-mark which adds a charm to water-colour is often out of place. Mrs. Emslie's miniatures conform most perfectly to the rules of her art, and among other work in the present exhibition which in any case should not be passed over there must be mentioned Miss A. Edwards'

The Black Fur, Miss E. M. Burgess's *A Study*, Miss Myra E. Luxmore's *Roses and Sweet Lavender*, Miss N. K. Chiswell's *Miss Violet Page*, Miss W. Sandys' *Doreen*, and Miss L. F. Mundy's *Child with Orange*. There is a fashion growing for something beyond the strict portrait in miniature, and of those who were most successful in a fanciful presentment of the figure, Miss E. Grace Wolfe's *L'Entr'acte* and *L'Attente* should be recorded.

Mr. H. Davis Richter's reputation as a decorative artist is well established, and readers of THE STUDIO Year Book are familiar with his work in this sphere. At the Brook Street Art Gallery he recently revealed himself as a flower-painter of considerable individuality and ability. Here he exhibited a series of oil-paintings and water-colours which displayed to full advantage his fine feeling for decorative and colour harmony. His robust technique was seen to better advantage in the oils, in which the quality of the painting reached a high standard. His finest achievements were the *Roses*, *Yellow Daisies*, *Petunia*, and *The Window Ledge*, while his two water-colours of *Cineraria* were particularly successful.

The Royal Institute of Painters in Water-Colours has lost another of its veterans and one of its most influential supporters through the death of Mr. James Orrock, who died on May 10 at Shepperton, on the outskirts of London. Mr. Orrock, who was a man of very versatile attainments, was born in Edinburgh in 1829, his father being a surgeon-dentist of considerable celebrity in his day. James Orrock was himself trained for the same profession and practised in it for some years until art claimed his allegiance. He studied art at the Nottingham School of Art and became an Associate of the Royal Institute in 1871 and a full member in 1875. Always keenly interested in the affairs of the Institute he took a prominent part in the abortive negotiations for its amalgamation with the "Old" Water-Colour Society some thirty years ago as well as in the concurrent and more successful movement for building the fine galleries in Piccadilly where it now holds its exhibitions, events which are fully narrated in our Special Spring Number of 1906 dealing with the Institute. Mr. Orrock, besides being a landscape painter of marked ability, was also an extensive collector of pictures and water-colour drawings by the great English



"YORINDA AND YORINGEL" *(Grafton Galleries)* BY JOHN DUNCAN, A.R.S.A.



"THE KNITTING LESSON"
BY W. LEE HANKEY

(Grafton Galleries)

masters, and wrote various essays on their work as well as on other art subjects.

The Fine Art Society have been exhibiting the pictures of Big Game in Africa with which Mr. W. Kuhnert drew attention to himself when he first exhibited in London. The recent exhibition does not fall behind the preceding one in its revelation of a great knowledge of wild animals in their natural state and in the celerity of the artist's style.

We referred last month to the exhibition of Mr. Max Beerbohm's cartoons at the Leicester Galleries. The drawing we now reproduce will interest many of our readers, who will have no difficulty in recognising most of the personages forming this galaxy of literary talent. Their names as given in the catalogue are Mr. Barrie, Mr. Binyon, Mr. Austin Dobson, Mr. Galsworthy, Mr. Gosse, Lord Haldane, Mr. Hardy, Mr. Frederic Harrison, Mr. Anthony Hope Hawkins, Mr. Hewlett, Mr. Henry James, Mr. Kipling, Mr. Sturge Moore, Lord Morley, Mr. Newbolt, Sir Arthur Pinero, Sir Walter Raleigh, Mr. Shaw, and Mr. Yeats.

We give opposite a reproduction in colours of a charming little drawing by Mr. G. Herbert Vickery. Mr. Vickery is a son of Mr. G. Vickery, a well-known London architect, and for a short time he studied architecture with a view to adopting his father's profession, but finding his temperament tending towards the romantic and fanciful, rather than to the more practical and constructional in architecture, he ultimately abandoned this profession and devoted himself wholly to pictorial art. He studied for a time at the Slade, and afterwards for several years in Antwerp. He has exhibited in the Belgian Salons, and he is also an exhibitor at the Royal Academy.



"MEMBERS OF THE ACADEMIC COMMITTEE DISCUSSING WHETHER AT FUTURE MEETINGS AN AGENDA PAPER SHALL BE PROVIDED, AND, IF SO, WHAT ON EARTH TO PUT INTO IT." BY MAX BEERBOHM
(Leicester Galleries)



"ROME." A DECORATIVE WATER-COLOUR DRAWING BY G. HERBERT VICKERY.

VIENNA.—The Spring exhibition at the Künstlerhaus shows an advance on previous ones both as to the quality of the exhibits and the manner of hanging the pictures and placing the works of sculpture. Indeed there is hardly a work which is not well placed. The walls have been recoloured in such tones as to form a fitting background for the exhibits; the pictures have been hung with a right regard for this and for spacing, so that the impression is a very pleasant one. Moreover with a generosity which should serve as an example to other art societies, the Genossenschaft has placed one of the largest rooms at the disposal of the homeless Hagenbund, with entire control of the admission and arrangement of their exhibits. This hospitality was gladly accepted, and the result is a small but interesting exhibition by the Hagenbund members.

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The exhibition of the Hagenbund occupies the large saloon at the Künstlerhaus, and bears in every way the distinctive note of the society. Architect Keller has transformed the large room into three small ones with a large space in front for the works of sculpture, which are of an unusually high level this year. Professor Barwig is represented by several fine works in various woods. One of them is a crouching panther admirably carved in pear-wood highly polished so as to give it the effect of black marble, and an *Eve* carved in beech shows that Barwig's ability to interpret the human form is of no mean order. Josef Heu, a rising young sculptor, exhibits a *Knight in Armour*, one of the figures for a monumental fountain destined to ornament the Kaiserjubiläums Hospital now being built by the municipality of Vienna. The material is marble, the whole work being thoughtful and noble in execution. Karl Stemolak gives evidence of a great advance with a finely modelled bronze relief *Bacchanale*, and Jan Stursa, a young sculptor from Prague, contributes some highly pleasing figures of small dimensions.

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The pictures shown in the Hagenbund collection are chiefly fine atmospheric landscapes, mountain scenery and village scenes being prominent. The principal artists represented are Otto Barth, Jacob Glasner, Adolf Gross, J. Ullmann, Bauriedl, F. L. Graf, Kalvoda and Prof. Beyer. Oskar Laske again commands attention by his works in various media. Huge moving masses are his delight, whether they be persons, animals, or vehicles. The *Royal Exchange, London*, here reproduced



"GIPSIES" *(Künstlergenossenschaft, Vienna)* BY HANS LARWIN



"RONDO" BY STEPHAN SCHWARTZ
(Künstlergenossenschaft, Vienna)

is an example of his methods. Other interesting graphic work is contributed by F. Michl, F. Staeger, Alois Seibold and Leon von Wyczolkowski. Count H. Schaffgotsch's intarsias are worthy of high praise.

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Coming now to the Genossenschaft's display, I am glad to note that the sculpture here is on the whole of a far higher quality than usual and includes several works of really great interest, add to which much taste has been shown in its arrangement. A grave-monument by Wollek, executed in bronze and granite is a noble achievement, and a sarcophagus for the Polish poet, Zygmunt Krasinski, by Lewandowski is extremely beautiful, with a dignity and simplicity of treatment and a solemnity of feeling which fully accord with its purpose. Prof Müller has contributed several works, the chief of them being a fountain admirably treated. Albert Schloss, Adolf Pohl, Can ciani, Schwerdtner, T. Stundl, F. Gornik, Otto Hofner, and Karl Philipp are also well represented. There are some fine specimens of wood-sculpture by Zelezny, and Prof. Strasser's small polychrome terra-cotta figure of a bishop in full vestments is in its way a gem. Prof. S. Schwartz contributes a number of medals and plaquettes, among them the *Rondo* here reproduced, and other excellent work of the same class comes from Hujer, Hartig, Perl and Hofner. Numerous ceramic figures are exhibited, and Emil Meier's enamel plaquettes in silver and chiselled copper are real works of art.

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Portraits as usual form an important feature of the Genossenschaft exhibition. Those of Prof. von Angeli reveal the master mind and master hand of yore, and to speak of Leopold Horovitz is also to tell of a master who for many years has ranked high as an artist devoted to his work, the fine qualities of which are esteemed wherever it is known. John Quincy Adams's female portraits show rare skill in handling the draperies, and though daring in his treatment he always keeps well within the bounds of good taste. Victor Scharf contributes but two portraits, that of the late *Baron Jansekowitsch* being remarkable



"BERGHOF IN TIROL" BY FREDERICK BECK
(Künstlergenossenschaft, Vienna)



"THE ROYAL EXCHANGE, LONDON." FROM A LITHOGRAPH BY OSKAR LASKE

(Hagenbund, Vienna)



"FRAU DR. VON R." BY
N. SCHATTENSTEIN

(Künstlergenossenschaft, Vienna)

for the solidity of handling and facial characterisation. W. V. Krausz has also sent two portraits, both of ladies, which show that he has the gift of grasping and interpreting the minds of his sitters, and a composition called *Intermezzo*, which has gained much praise for the artist. The colour scheme is harmonious, the girl's red hair and gown of shimmering green blending well with the rest. Of Schattenstein's three portraits those of *Miss Daisy Kennedy*, the young Australian violinist, and *Frau Dr. von R.* are very pleasing, and H. Rauchinger's *Fräulein Mizzi Brucker* is another distinguished achievement, both as to colouring and composition, while the same artist's portrait of *Imperial Councillor Max Gerstle* is extraordinary for the strength of character it displays. Stauffer's portraits are always of interest; and Ajdukiewicz's portrait of the Archduke Franz Ferdinand is a worthy performance. Tom von Dreger reveals his half-English descent in some lovely pictures of charming blond-headed children; and Robert Schiff sends some well-observed pictures of children of quite another calibre.

Landscape painting is a speciality with Austrian artists. The configuration of the land with its exceedingly great variety of scenery, provides a never-ending repertoire for the sympathetic artist. The Wachau, that delightfully beautiful region hidden in a bend of the Danube, with its ancient towns, made so interesting by their tiny Gothic churches, their fortifications and monasteries built high on the surrounding mountains, affords to numbers of artists an especially fruitful harvest of work. Suppantschitsch, Hugo Darnaut, Ružička, Oswald Grill, Ranzoni, Thomas Leitner, Josef Straka, and Eduard Zetsche, are among those who have taken their motives from this river



"INTERMEZZO" *(Künstlergenossenschaft, Vienna)* BY W. V. KRAUSZ



(Secession, Vienna)

A SONG OF SPRING"
BY MAXIMILIAN LENZ

and mountain scenery. Dalmatia likewise offers much to the true artist, with its ancient towns and cities half buried between the sea and rock, and many of the pictures shown are from this part. Kaufmann, Otto Herschel, and Gustav Böhm have sent charming bits of Flemish scenery.

Among the artists who have contributed various landscapes and genre pictures, I must not omit to name Hans Larwin, whose *Zigeuner* is a capable rendering of gipsy life, which he understands intimately. His *Wiener Stadtratsitzung* forms an interesting document of Vienna's history, for it contains some twenty portraits of the Town Council and the late Dr. Lueger, each well studied and the whole being grouped in a most interesting manner. Other historical pictures are by Julius Schmid, Alexander Goltz and Ludwig Koch. Joanowitch's richly-toned biblical picture *Wahrlich, dieser ist Gottes Sohn gewesen* is inspired with deep religious feeling.

The Secession exhibition contains somewhat less than two hundred works including the sculpture, and hardly anything which one could wish elsewhere. Here also some change has been made in the arrangement by addition of two circular entrances, one at each end of the exhibition, intended as anterooms to music-rooms. Both contain frescoes, the one to the right by Otto Friedrich, that to the left by Harlfinger and Grom-Rottmayer jointly. Otto Friedrich calls his *Rhythm Zyklus* and it may well be counted to the artist's finest achievements. Harlfinger's compositions have a largeness and depth of feeling, which, if not altogether wanting in those by Grom-Rottmayer, still are not so evident, and this inequality of calibre is discernible in their joint work. They are both talented artists, however, and are advancing year by year.

Prof. Jettmar's large figural compositions, *The Towers of Defiance* and *Fighting Amazons*, must be reckoned among the best of this master's works with their deep-toned orchestrations, their monumental breadth and their fullness of tonality. The large picture *Night* by Ernst Stöhr—a monumental female figure clad in diaphanous blue drapery—fails somewhat in depth of conception, but his *Alte Wocheiner Mädchentracht*, a girl in her village garb, is exceedingly beautiful in its refinement of colour. Rosa Frankfurt, a young artist who has studied in Vienna and in Paris, exhibits here for the first time. Her *Bucklige Frau*, a poor hunchbacked woman, shows her a careful and sympathetic student of human nature. Ludwig Wieden's studies of gipsies reveal this artist in a new light. He understands his subjects, knows their ways, their rich colouring and artistic garb appeal to his artistic nature. Friedrich König's female nude study is treated with great individuality and refinement. Hubert Lanzinger, one of Prof. Delug's most promising students, contributes an interesting *Pietá ;* and there are also some characteristic figure pictures by Oswald Roux, Oswald von Krobshofer, Hans Tichy and Franz Weineck, among others.



"NUDE STUDY" *(Secession, Vienna)* BY FRIEDRICH KÖNIG



"EVENING ON LAKE KARER" *(Secession, Vienna)* BY ALFRED PÖLL

There are but few portraits in the Secession exhibition. Victor Hammer, whose work elicited much favourable criticism last Spring, has advanced in his art, and his portraits here exhibited show earnestness and sincerity of purpose and vigorousness of execution. J. V. Krämer's delicate studies of children are praiseworthy; Adolf Levier's portrait of *Dr. D.* shows that the artist keeps to sound principles and traditions in his art; and Christian L. Martin's *Alte Frau* is good, especially in the drawing of the hands.

Interior paintings have always been a speciality with members of the Vienna Secession, and they have again kept to their tradition. Those by Stoitzner have a rare charm; he has succeeded in giving us the sentiment, the colouring, the very patina of the old homes in Salzburg depicted by him. Wilhelm Legler's interiors have a fine atmosphere and perfume overhanging them, and Karl Schmoll von Eisenwerth and F. Hohenberger are other painters of this genre who should here be mentioned. Among the landscapists who have contributed to make this exhibition most interesting are Zerlacher, Anton Novak, Karl Müller, Gerlach, Ludwig Ehrenhaft, Kruis, Zdrazila, Lene Kainer, Maxmilian Lenz, Max Liebenwein, Stanislaus Kamocki, Wladyslaw Jarocki, Ernst Eck, Alfons Karpinski, and Alfred Pöll. There is little sculpture, but that little is very good. Anton Hanak has grown larger, more monumental, in his conceptions and in his manner of expressing them. His *Giant* is astonishing in the majesty of the lines, the greatness of thought underlying it. Other works of interest are *The Girl in the Sun*, by F. Opitz, and H. Schwindshackl's *Blind Man*, executed in Bardiglio marble.

Graphic art, always strong at the Secession, is of the usual high quality. Alois Kolb is coming rapidly forward into the front rank, and so is Walter Klemm. Work of note is also contributed by Archibald Miller, a young Scottish artist; Karl Thiemann, Hans Frank, Anton Kerschbaum, Max



"LA ROMAGNOLA." BY FRANZ LIPPISCH

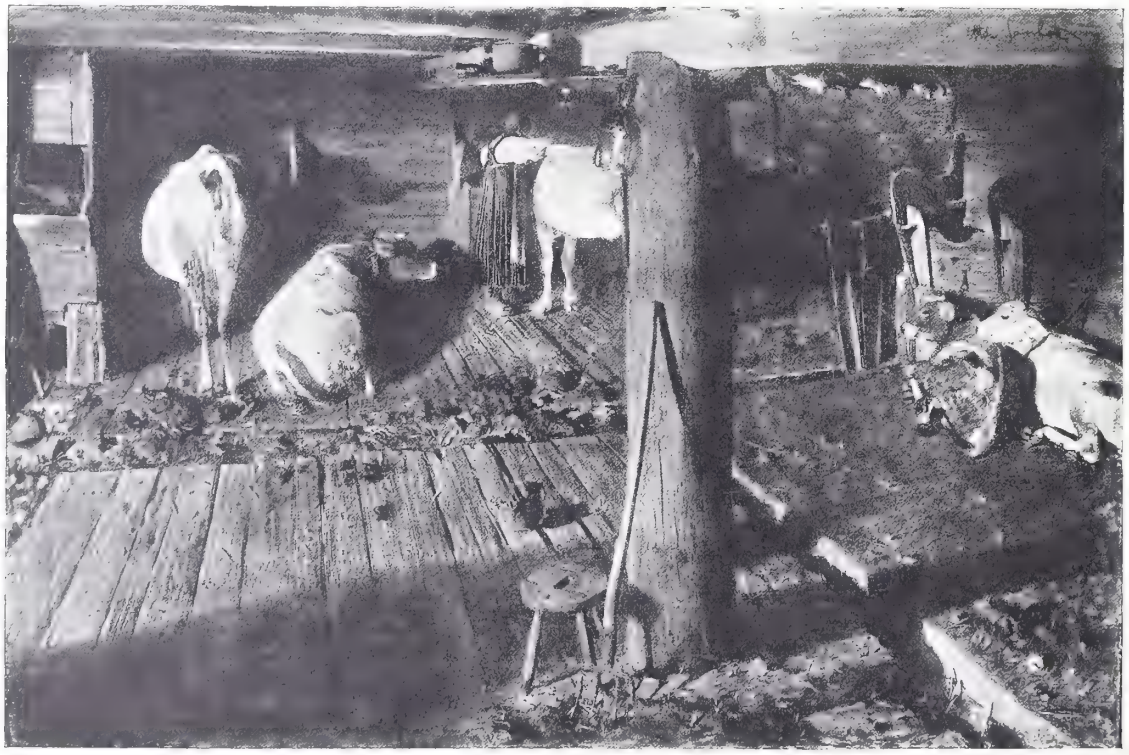
(Schulte Salon, Berlin. See next page)

Pollak, Marta Hofrichter, Carl Krenek, and Ludwig Rösch, whose lithographs of fast vanishing relics of old Vienna are exceedingly beautiful in texture and delicacy of manipulation. A. S. L.

BERLIN.—The Schulte Salon has been showing collections of diverse kinds, yielding much interest. George Harcourt created a highly favourable impression as a painter of life-sized portrait-groups, a speciality in which English artists excel. He combines a fine feeling for rich and yet subdued values with original decorativeness, and his naturally posed groups acquire a documentary importance by their reliable characterisation of the interior. Much enjoyment was derived from Walter Geffken's original child-portraiture and delicate costume-genres, Carl Hessmert's impulsive landscape renditions and the Swiss Rudolf Mülli's vigorous and yet refined soldier-pictures. Franz Lippisch has steadily pursued the line struck by Schirmer and Böcklin. His landscapes as well as his female figures of Italian origin breathe the classical spirit softly tinged with melancholy, and this it is which gives his *La Romagnola* an almost symbolic character.

Attilio Sacchetto, the prominent Munich draughtsman, has taken up his residence in Berlin. After drawing architectural perspectives for Messel and other renowned architects, he is continuing his series of studies from reality. Nocturnal landscapes pregnant with meditative feeling are his *forte*. We always become aware of his truthfulness, which is supported by an almost photographic eye. He can envisage his subjects on large lines, but discovers poetical charms also in hidden nooks. J. J.

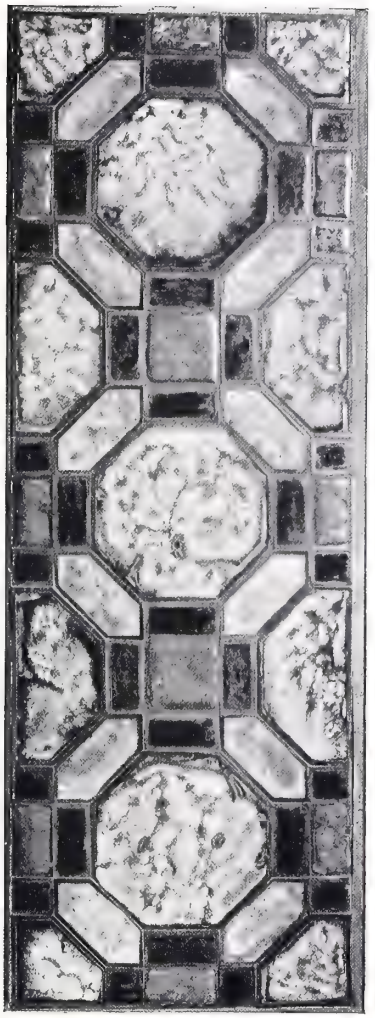
PARIS.—The piece of decorative earthenware reproduced on the opposite page and the tile panel reproduced on page 77 are recent examples of the work of a *céramiste* whose productivity has been both abundant and extraordinarily varied. Auguste Delaherche is indeed a great artist, and even an illustration in colour can give only an approximate idea of the beauty of his creations. For thirty years he has been perfecting himself, and his latest productions are, in fact, the most sumptuous and the most perfect of the entire output of his career. In his lonely atelier near Beauvais he has brought together little by little a whole collection of documents in the shape of drawings and models, and by his unremitting researches has advanced



"COW STABLE" BY ATTILIO SACCHETTO



SUPRA-PORTAL DECORATION IN GLAZED EARTHENWARE. DESIGNED AND EXECUTED BY A. DELAHERCHE.



TILED PANEL. BY A. DELAHERCHE

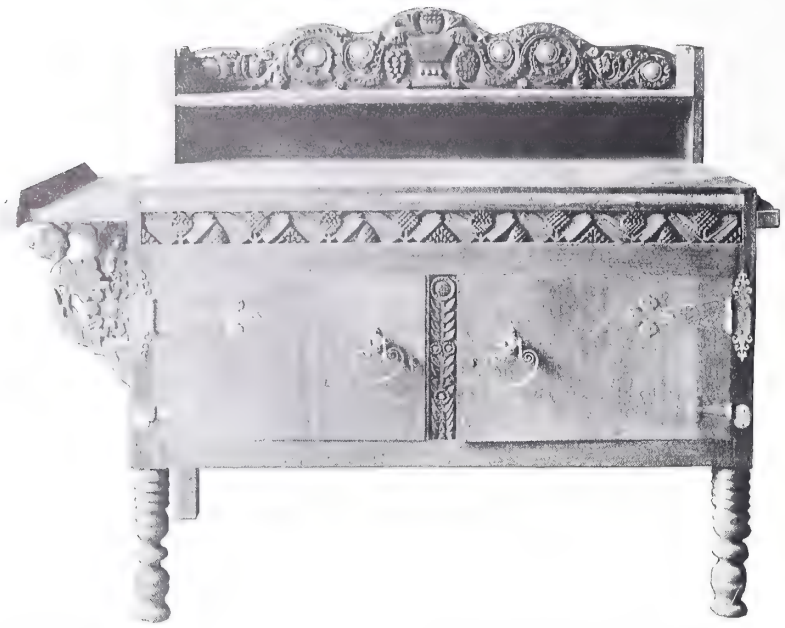
his technical knowledge concerning his speciality to the uttermost limits. Probably there is no *céramiste* now living who has a better understanding of the difficulties encountered in the practice of this art and the means of overcoming them, who has a clearer notion of the qualities peculiar to any material susceptible of being modelled, who knows better how to select and combine the various enamels in which to clothe the forms emerging from his hands, who has a keener sense of tone associations and a greater power of divining beforehand the transformations which the process of firing will effect. His experience is, indeed, immense. He has no workmen to assist him; each piece receives its shape and decoration from his own fingers, and it is his hand alone that places it in the furnace and withdraws it. He is an enthusiastic and honest worker and will not countenance subterfuges of any kind.

A love of beautiful forms is the second article of Delaherche's "credo." From this point of view he has displayed a remarkable inventiveness. He has a feeling for proportion and harmony and keeps in view the purpose for which an object is destined. As regards decoration, he considers





CARVED TABLES DESIGNED BY PROF. APOLLINARIS VASNETSOFF



CARVED SIDEBOARD DESIGNED BY PROF. A. VASNETZSOFF

his hands nowadays are of a severe beauty, not unaccompanied by a certain sumptuousness, which at once gives them a place apart among contemporary productions. His interior decorations—like the *dessus de porte* here reproduced, a piece several feet wide belonging to the distinguished painter, M. Lucien Simon—are extraordinarily rich, alike in material, in form, and in decoration, but they are also irreproachable in their sobriety, and in their sane and robust characteristics.

A. S.

that this should be as rich and ingenious as possible, provided it is in strict and absolute harmony with the material employed, with the form selected, and with the eventual destination of the object, a logical attitude which eliminates *par principe* the bad taste of the petty craftsman. In this respect the evolution of the artist has been significant. From 1888 till the present day the ideal which he has been striving to attain has been that of purity and nobility, of tranquil force and sober richness. Without by any means losing the charm and seductive grace of his early achievements, most of the objects which issue from

MOSCOW. — Readers of this magazine have from time to time been made familiar with the work of Prof. A. Vasnetsoff as a painter, and it will be remembered that the present generation owes to him an extremely interesting series of pictures in which the life of mediæval Russia is vividly recalled. The accompanying illustrations show him in a different capacity—that of the designer of furniture, the carved decoration of which is again reminiscent of ancient Russia.

Just as the "Mir Isskousstva" exhibition,



"THE TEA-PARTY" *(Soyouz Exhibition, Moscow; from Dr. Troyanovski's Collection)* BY A. P. RIABUSHKIN



"BEFORE THE STORM"
BY ARKADIUS RYLOFF

(Soyouz, Moscow)

recently noticed in these columns, owed its "clou" to the works of the young artist N. Sapunoff, whose career was cut short by an untimely death, so the centre of attraction at this year's exhibition of the "Soyouz" was a collection of pictures, drawings and sketches by A. P. Riabushkin, who died in 1904 when only forty-three years old. It is scarcely conceivable, however, that this society should have allowed eight years to pass before rendering this homage to such a talented member, and, more than that, should have arranged this posthumous exhibition with so little thought, for it contained only a small part of his output, and quite inadequately represented the range of his activity.

Andrei Petrovitch Riabushkin (1861–1904) was, like many another modern Russian artist, the son of a simple painter of ikons, to whom he owed a certain familiarity with the craft of painting. He received his training as an artist at the Moscow School of Art as well as at the Imperial Academy of Arts in St. Petersburg, where he quickly attracted attention by his originality. But though he became a thoroughly modern artist in a technical sense, he was always imbued with a rooted antipathy to modern life, and remained throughout his career a child of the people among whom he had his origin. It was only by contact with the people, with their simple primitive ideas and outlook, that his talent was stimulated to fruitful activity and he became one of the finest and most attractive portrayers of the life of the Russian people, his work being entirely free from any anecdotal or literary flavour. He could enter deeply into their thoughts and feelings and grasp their characteristic traits and picturesque features, and as a result of earnest study he was able to create an historic perspective for them. His *Church Scene in the Seventeenth Century*, belonging to the Tretiakoff gallery, the painting *They're Coming* in the Alexander III Museum, in St. Petersburg, the village scene here produced from the work in the Troyanovski Collection, and many another picture from Riabushkin's hand, count among the best that modern Russian genre painting has produced. Many of his works possess a rare poetic charm, and his sense of the primitive barbaric element in old Russian life is keener than that of Ivanoff, who painted the same class of subject, and further he possessed a far stronger feeling for style. It is interesting as well as pathetic to follow the painter's development; beginning with the wholly realistic genre picture, he gradually evolved a decorative style peculiarly his own, in which the restrained colour of his earlier work gave place to an ever-increasing brilliance, until this line of development was suddenly arrested by the lung trouble which brought his career to an end.

At the "Soyouz" exhibition very few of Riabushkin's finest historical illustrations were to be seen. Among his large paintings there were two which claimed particular attention—one of a very typical representation of a sixteenth-century Russian merchant's family, the other depicting the entry into Moscow of a foreign Ambassador at the same



LITHOGRAPHIC ILLUSTRATION TO GOGOL'S "NEVSKI PROSPECT"
BY D. KORDOVSKI

period. Still, the work which impressed me most was *The Tea Party*, a scene from Russian peasant life. Though small, this picture, with its carefully selected types of peasants in their national costumes of bright colours, is a veritable *chef d'œuvre*.

Passing now to the work of living artists, it must be confessed that there is not a great deal to say that is favourable about this year's exhibition of the "Soyouz," although the general level was tolerably high. W. Surikoff, who does not produce much now, showed a large historical painting—a Russian princess visiting a convent—which, however, was only satisfactory in certain details. Maliutin is coming more and more to the front as a sympathetic, intimate portrait painter, while K. Korovin in his *Feux de Paris* returned to motives which he has ofttimes handled in the past, and L. Pasternak displayed his wonted mastery in two life-sized portrait drawings. Amongst the landscapes a large canvas by Arkadius Ryloff, *Before the Storm*, was especially prominent. This painter, who belongs to St. Petersburg, has, from the beginning of his career, made a special study of nature in the North, but hitherto he has produced no work in which the concentrated colour of the North Russian landscape has been expressed in such monumental fashion and with so much virile power as here.

Excellent landscapes were also shown by Petrovitcheff and Turjanski and a flower-piece of intense coloration by Yakovleff, but Yuon and Krymoff were less interesting than usual. Of the younger generation of workers mention should be made of Mlle. Goldinger, who is making rapid strides as a portraitist, as well as Mme. Kamentseva, Ulianoff, Yasinsky, and Zaitseff, among others. The etchings of Masiutin and Stelletski's productions were as interesting as ever, but Konenkoff the sculptor seemed to be less himself on this occasion, his marble heads revealing too markedly the influence of archaic Greek sculpture. P. E.

ST. PETERSBURG.—An interesting exhibition was recently opened in the galleries of the Imperial Academy of Art. Besides pictures a great many prints, etchings and drawings were exhibited, and as an example of careful study, hard work and knowledge of technique it was to be welcomed. It was divided into three sections; the first contained a choice collection of drawings by Russian artists who flourished at the end of the eighteenth century and the beginning of the nineteenth, from the collection of Mr. Zvetkoff; the second was devoted to modern art, and the third to the history of lithography in Russia. In this last section the work of Mr. Kordovski called for notice, and among other examples a series of illustrations to Gogol's story, "The Nevski Prospect"—one of which is here reproduced. Mr. Kordovski is as yet quite a young artist, but he is quickly becoming very popular in Russia, his remarkable technique, acquired by careful study, his capitally thought out subjects, in which every detail is strictly true to the epoch he reproduces, his love of line, his thorough knowledge of the material he uses, making him one of our most serious and prominent draughtsmen. Some say he lacks temperament, that in his striving after technique and fidelity to details he becomes too cold and academic, but the grace, the feeling of beauty, the strength manifested in his work make up for it; while his faultless drawing cannot be too highly appreciated in our days when most of our artists seem to be quite indifferent to truth of line and form in their pursuit of new and eccentric effects. M. I.

REVIEWS AND NOTICES.

Miniatures by Charles Turrell. With an introduction by G. C. WILLIAMSON, Litt.D. (London: John Lane, the Bodley Head.) Limited edition, £15 15*s.* net.—The purpose of this sumptuous and effective book is to sum up the achievement of a modern miniature painter who has practised his art with distinction for some years past. Ninety-eight examples of his work are produced in colour and photogravure; and as among these illustrations there are portraits of Queen Mary, Queen Alexandra, the Queen of Norway, Princess Mary, the Princess Royal, Princess Victoria, and a number of personages of great social prominence, the book is of real importance as a pictorial record of the leaders of society in our times. It is of not less value artistically, for Mr. Turrell is an artist who observes the great traditions of miniature painting and works along the lines laid down by the chief masters of the art. He has a true sense of style, and in technical matters he is notably accomplished. The illustrations give a very good idea of his way of handling his materials; they show that he has studied sincerely the practical details of his craft and that he has the ease of expression which comes from sound knowledge.

À Travers Montmartre. Dessins de HENRY DE MARANDAT; texte par OCTAVE CHARPENTIER.

(Paris: Le Croquis.) 6 fr.—It must have been, one supposes, Murger's famous novel which gave rise to the expression "Bohemianism" as applied to that rare and sensitive growth which has seldom if ever survived transplanting from French soil; indeed, the most vital constituent in its environment would seem to be *sel gaulois*. Forced or cultivated varieties of the plant have flourished and do still perhaps exist as exotics, but its true habitat is, or must we already say was, Paris, and *par excellence* Montmartre. In many of M. Marandat's delightful pen-drawings of the picturesque old-world Butte with its steep and tortuous ways and its charming little oases of garden and thicket, we see, with regret, evidences of the heavy hand of the housebreaker. Most of the old landmarks are being swept away to make room for modern edifices; of the famous mills only the Moulin de la Galette is still standing, and soon little will remain of this quaint old quarter of Paris so indissolubly linked in the memory with names famous in all the arts. We owe a debt of gratitude to M. Charpentier for this charmingly written description of Montmartre and to the artist who has so delightfully recorded fast disappearing aspects of its varied life and character in a series of three hundred drawings.

L'Arte Mondiale a Roma nel 1911. Di Vittorio Pica. (Bergamo: Istituto Italiano d'Arti Grafiche.) 30 lire. We already owe to the enterprising Institute of Graphic Arts at Bergamo an important series of copiously illustrated volumes dealing with the international art exhibitions held at Venice, and now in the volume before us we have an addition to the series which far outdistances the others in quantity of illustrative matter. That of course is consequent on the much greater scope of the Rome exhibition, at which the art of practically every State in Europe as well as the United States and Japan was represented, most of them having their special pavilions. The illustrations to the present volume, numbering 732 in all, have been reproduced from pictures, drawings, etchings and sculpture selected from these numerous groups, and the quality of the reproductions throughout is excellent. Hence apart from the intrinsic interest of the individual works illustrated, the collection as a whole has a high documentary value as a record of present-day achievement, for with comparatively few exceptions these works are those of artists now living. The only fault to be found with the presentation of this large fund of material is that the topographical classification has not been adhered to as rigorously as it might have been, and no clue to the nationalities of the artists is given except in the introductory essays. The onerous task of reviewing this vast concourse of works of art has fallen to Sgr. Pica, whose experience with the Venice exhibitions has made him an adept at this sort of thing. He devotes a few pages to each group, summing up their salient characteristics as they struck him, and discusses under separate headings various artists whose work impressed him as particularly significant: Carl Larsson, Rusiñol, Sorolla, Zuloaga, Anglada, Josef Israëls, Emile Claus, Frank Brangwyn and Rodin.

Dictionnaire répertoire des Peintres depuis l'antiquité jusqu'à nos jours. Par Isabella Errera. (Paris: Hachette and Cie.) 10 frcs.—The preparation of this Répertoire, in which are tabulated in alphabetical order the names of more than 30,000 artists, each with the date of birth and death, and nationality, if known, must have involved an enormous amount of labour; but those who have to refer to such a work will be grateful to the compiler for having undertaken it and carried it through so conscientiously. The source of information is briefly indicated after each entry, the full list of authorities being set out in the beginning of the volume, which though it consists of over 700 pages, is of handy size.

The Architectural Association Sketch Book, 1912. Edited by C. C. Brewer, Theodore Fyfe, W. Curtis Green, and H. A. Hall. (London: The Architectural Association, 18 Tufton Street, Westminster.) The Architectural Association always gives good value in its Sketch Book for the guinea subscription which entitles to possession of a copy. In the latest volume students of architecture will find much to interest them. English architecture is represented in thirty-three out of the seventy-two sheets of drawings, the subjects figured including the Octagon of Ely Cathedral, the Angel Choir of Lincoln Cathedral, the Senate House at Cambridge, Sackville College at East Grinstead, the Church of St. Martin-in-the-Fields, Charing Cross, the Guesten Hall of the Charterhouse, a priest's house and an abbot's house in Somerset, both of the late fifteenth century, besides details of numerous structures of note, among these being double-page drawings of the Admiralty Screen and Dover House façade in London. Of the sheets devoted to Continental architecture Italy claims by far the largest share, the principal items here being the Churches of the Badia and S. Spirito at Florence and S. Maria della Pace, Rome. There is also an excellent drawing of the Church of S. Maria della Salute, Venice, from the street adjoin-

ing, by Mr. Wontner Smith, and a double sheet by Mr. Leslie Wilkinson giving portions of the palace of Charles V at Granada. The fact that many of the drawings included in these Sketch Books are made to scale gives them an especial value in the eyes of the architect.

The Four Gardens. By HANDASYDE. Illustrated by CHARLES ROBINSON. (London: Heinemann). 6*s.* net.—The Haunted Garden, The Old-Fashioned Garden, The Poor Man's Garden, and The Rich Man's Garden are the titles of the four quaint stories which compose this book. The chief attraction for us, however, lies in the illustrations, decorations and ornaments. Mr. Robinson's work has a character of sympathy and charm peculiarly its own, and the drawings he has executed for this book are delicate in draughtsmanship and very decorative in composition. The volume is tastefully got up and an agreeable type has been used for printing the letterpress.

Old Houses and Village Buildings in East Anglia. By BASIL OLIVER, A.R.I.B.A. (London: B. T. Batsford.) 21*s.* net.—Norfolk, Suffolk, and rural Essex furnish the material for this volume, a companion, as regards the general plan of the book, to those interesting volumes on "Old English Cottages and Farmhouses," which Mr. Batsford has published during recent years, though its scope has been extended to include habitations of a more imposing size and character. The three counties represented are rich in relics of Old English domestic architecture, and Mr. Oliver's aim has therefore been to bring together a series of typical examples originating between the latter part of the fifteenth century and the beginning of the eighteenth century. A great amount of care has been lavished on the illustrations, which leave nothing to be desired. Most of them are collotype plates from photographs specially taken by Mr. Horace Dan, Mr. S. A. Driver and others, and there are in addition numerous illustrations interspersed in the text. Besides the many views of individual houses there are some of larger and smaller groups, and a specially interesting feature of the book is the series of illustrations of market crosses. Mr. Oliver devotes more than half his text to a careful study of the timber-framed buildings for which Essex and Suffolk were noted, while other topics discussed are stone and flintwork, woodwork and wrought-iron work as met with in East Anglian buildings.

Rembrandt's Handzeichnungen. Herausgegeben von KURT FREISE, KARL LILIENFELD, HEINRICH WICHMANN. 1 Band. Rijksprentenkabinet zu Amsterdam. (Parchim i M.: Hermann Freise's Verlag.) 8 marks.—The volume before us, containing reduced facsimile reproductions of the whole of the drawings by Rembrandt preserved in the State Cabinet of Prints at Amsterdam, inaugurates a series which the editors tell us will include, when completed, every drawing by the great Dutch Master now extant, including not only all those described by Hofstede de Groot in his catalogue of 1906, but also some not there described but believed to be authentic, and others again which came to light after the publication of the catalogue. The drawings comprised in this first volume number fifty-six and represent various stages in the master's career. About one third of them are biblical subjects, and a particularly fine example is one described by Hofstede de Groot simply as "A woman who has fallen down in a faint," but is here said by Dr. Lilienfeld to represent Queen Esther fainting in the presence of King Ahasuerus, a scene recorded in chapter iv of the apocryphal "Fragments of the Book of Esther." The majority of the originals are pen drawings, with in many cases the addition of a wash, and the reproductions though small (averaging about one-third) are excellent, the tint of the original paper being faithfully rendered. If the editors succeed in carrying out their undertaking they will earn the gratitude of the host of admirers of the great Dutchman's genius, which is no less evident in his drawings than in his finished masterpieces.

In connection with a recent exhibition at their establishment Messrs. Probsthain and Co., of 41 Great Russell Street, London, have issued a *Catalogue of Old Chinese Paintings and Drawings* (6*s.*), containing three reproductions in colour and others in monochrome of works of particular interest among those exhibited. The catalogue also includes a comprehensive list of books on Chinese Art which will prove of much use to students and collectors.

A Catalogue of an Exhibition of Sixty Drawings by Sir Thomas Lawrence, P.R.A. (5*s.*), is published by the proprietors of the Edward Gallery in King Street, St. James's, where the drawings described were recently on view. This catalogue contains several full-page reproductions and numerous others on a smaller scale, with descriptive notes by Mr. Algernon Graves, F.S.A. In a foreword Mr. Reginald Grundy expresses the hope that English owners of drawings by Lawrence will "keep and conserve them as being among the most precious examples of British Art."

THE LAY FIGURE: ON EXPECTING TOO MUCH.

"I AM very disappointed with the big exhibitions this year, I mean especially that at the Academy in London and the annual Salons in Paris," said the Plain Man. "They seem to me very dull and uninteresting, and from what I hear similar exhibitions in other countries are no better. I cannot think what is the matter with artists nowadays; none of them seem to have any enterprise."

"The bodies which control these exhibitions may be to blame for that," returned the Man with the Red Tie: "they do not encourage enterprise, and do not pay much attention to artists who have anything fresh to say."

"But their exhibitions used to be much more attractive than they are now," objected the Plain Man, "so the present condition of affairs cannot be entirely their fault. I do not think artists are doing as good work as was being done by the men of a generation ago."

"Perhaps you do not judge them quite fairly," broke in the Art Critic, "and perhaps your memory is not entirely to be trusted. Your experience of exhibitions may be large, but your opinion is not necessarily infallible."

"Oh, it is not only my opinion," replied the Plain Man. "I have read much to the same effect in the newspapers. The critics seem to feel as I do about the shows."

"And what the critics say must, of course, be right," laughed the Man with the Red Tie. "Their verdict settles the question."

"Well, it is the business of the critics to study matters of this sort," argued the Plain Man, "and their experience enables them to compare the present-day exhibitions with those of past years. So I imagine their view of the matter is likely to be correct; you surely would not say that it is not entitled to attention."

"The view of any man who has a sound knowledge of his subject and speaks from long experience is entitled to attention, I quite admit that," agreed the Critic; "but the point about which I am in doubt is whether what passes to-day for criticism is based upon either knowledge or experience. I think it is only too often very hasty and ill considered and therefore both coloured by prejudice and misleading."

"Do you mean to say that I am wrong to accept it when I find that it endorses my own opinion?" asked the Plain Man.

"I am rather inclined to suggest that you do the endorsing and that the critics provide you with the opinions," answered the Critic. "After all, it is very difficult to avoid being influenced by statements which you see repeated over and over again, especially in matters which are susceptible of much discussion and with which you have no very intimate acquaintance."

"But I am not really as stupid as that," protested the Plain Man. "I have seen a great many exhibitions, and I can remember quite well those I have seen. I am speaking from experience when I say that I find the present shows duller than those I used to see years ago, and duller than many of the more carefully selected exhibitions held in other galleries."

"Ah! Now we are getting at the real point of your argument," cried the Critic: "you are comparing these big general exhibitions not with their predecessors but with shows of quite another type and organised in a different way. That is not a fair comparison."

"Why not?" asked the Plain Man.

"Because the Academy, for instance, only shows us the art output of a single year," replied the Critic; "and the others are in very many cases exhibitions which collect the best things which have been produced during a long term of years. It is too much to expect that any exhibition of the Academy type should consist entirely of masterpieces. Why, if in any annual show you can find a score of really great works of art it is one of memorable quality and of really rare importance; if you can find only one or two you cannot fairly call the exhibition dull."

"Then the critics who say it is are all wrong, I suppose," sneered the Plain Man.

"Suppose we put it that they are mistaken," suggested the Critic. "They have in their minds, like you have, a jumble of impressions of all sorts of exhibitions—and you must not forget that exhibitions are far more numerous nowadays than they were a generation ago; they remember a few which struck them as of particular importance and they are unable or unwilling to recall whether these important art displays were really suitable for comparison with the one they happen to be criticising at the moment. And because the record of a year's production is not as impressive and as memorable as a gathering of the best things turned out in a quarter of a century, they say it is dull. That is as unjust as it is foolish. It is absurd to expect impossibilities."

THE LAY FIGURE.



Property of A. Curtis, Esq.
CHRIST AND HIS DISCIPLES ON THE ROAD TO BETHANY BY H. O. TANNER

A POET-PAINTER OF PALESTINE
BY CLARA T. MACCHESNEY

MR. HENRY O. TANNER may well be termed the Poet-Painter of the Holy Land. Dinet, Albert Besnard are each brilliant and individual in their own particular outlook, and Tissot, who has given us the very essence of realism, without the shadow of the ideal, in his photographic rendering of biblical scenes from Palestine, are all a far cry from *The Two Disciples at the Tomb*, *Nicodemus on the Housetop*, and the *Five Virgins* of Mr. Tanner.

He was born in Pittsburgh and brought up in Philadelphia. Here his strong desire to become an artist, with ill-health and lack of means against him, made the fight a very long and bitter one. He has spent the latter part of his life in Paris, first studying in the schools and afterward in his studio, and varied with trips to the Far East, to Egypt, to Algiers, and to Palestine.

Several years ago he joined the art colony at Trépied, where he has built himself a commodious home and studio, and here the writer found him completing twenty-five canvases for exhibitions shortly to be held in Chicago and New York.

His studio is an ideal workroom, being high-ceilinged, spacious and having the least possible furniture, utterly free from masses of useless studio stuff and paraphernalia. The walls are of a light gray and at one end hangs a fine tapestry. Oriental carved wooden screens are at the doors and windows. Leading out of it is a small room having a domed ceiling, and picturesque high windows. In this simply furnished room he often poses his models, painting himself in the large studio, the sliding door between being a small one. He can often make use of lamplight effects, the daylight in the larger room not interfering. Many great figure painters and painters of interiors in Holland, *e. g.*, Israels and Kiver, followed the same idea. They also built alcoves, leading out from their studios, which were furnished like a room in a peasant's cottage, with a window in the center, a table in front of it, flanked by a chair on either side, these articles of furniture being bought directly from the peasants, as well as the garments with which the models were dressed. The background of several of his large canvases were laid in this small room.

Mr. Tanner seldom paints other than biblical subjects, unless it be an occasional portrait, as of



Owned by Chicago Art Institute *Received Harris Prize*

THE TWO DISCIPLES AT THE TOMB — BY H. O. TANNER

the Khedive during one of his trips to Egypt, or of Rabbi Wise of this city. A landscape may tempt him, but it will be seen only by his poetic vision. He is never in any sense a realist or a symbolist, and his work is untouched by the decorative tendency of today, which is gradually showing itself in the art of all the world. Only the Orient, and particularly Palestine, as a setting for his Biblical subjects, has been his inspiration. Moonlight scenes appeal to him the most.

Daylight does not attract Mr. Tanner, unless as it affects his religious subjects as a background. His work is never direct, but obtained by a series of glazes. As his manipulation is process work, he usually has fifteen or twenty canvases on hand at once, in different stages of completion.

Mr. Tanner is an experimenter with pigments, and has been working out new methods for the past two years. He finds that his results are more permanent, when working slowly, thus giving each glaze layer sufficient time to dry and harden. His present style is much changed. Not only has he a greater breadth of vision, but his effects are cooler, grayer in tone and higher in key, not as black and brown in the shadows, or hot in color, as formerly. Thus his new canvases have a more spiritual, dreamlike quality. They are more poetical and show a great advance from earlier efforts. Fifteen years ago his *Christ at the Tomb of Lazarus* was hailed with great admiration, not only by his fellow-compatriots but by the French nation as well, and it was purchased by the state for the Luxembourg Museum. Viewed now, after a number of years, and after a close study of his present output, it does not hold by comparison.

On being questioned, Mr. Tanner says that the ultimate effect of the new movement in art will be a good one. It will lift up the color scheme, induce greater individuality and freedom, and afford a looser and more open and spontaneous handling of pigments. He believes in acquiring new ideas from all schools and methods. Post-impressionism is discarding all laws and is anarchistic in its beliefs. The pendulum now swings far to the extreme, but the ultimate end will be a good one.

His last exploration has been to Tetuan, in the interior of Morocco. In Tangier the artist spent nearly three months making studies and opposing the prejudices he found in Jew and Mahommedan alike against posing.

Few return after a first visit to Tangier, yet Lavery, the well-known member of the Glasgow school, is an exception, and owns a house there, as well as a beautiful studio. A few Frenchmen (the talented and lamented Henri Reignault was one of these) are also tempted by the beauty of that unspoiled seaport town, with its entrancing



Owned by Mr. Wm. Berg, of Seattle

A JERUSALEM JEW — BY H. O. TANNER



Purchased by the French Government

THE RESURRECTION OF LAZARUS
BY H. O. TANNER

mosques, alleys and narrow streets, its pink, pale mauve and ivory-colored plaster houses, and its picturesque people. Yet there is danger for the art seeker, and he finds everything to fight against, and conditions never easy. The anti-Christian feeling is particularly strong in Tangier, and a woman once, seeing some artists sketching, was heard to say, "Is there no Mohamedan near to strangle those Christians!"

From Tangier he went mule-back to Tetuan, in order to see a Moorish city uninfluenced by civilization.

"The son of a bishop, Mr. Tanner has remained true to his early teachings and few are more fitted than he to follow the interpretation of the Christian religion in art. One is so inclined to look upon the religious painter of religious subjects as weak and sentimental; yet true belief has been and is the greatest living force in the world. It is the lack of it that makes art lifeless and mediocre; or perhaps I should say the practice of the arts, for art in itself is religion, vital and vigorous, debarred only by being misnamed. We have become so confounded between art and picture-painting that we look for art in historical subjects and naturalistic copies, which are mostly stupid inferior documents. You don't require to look for art, you will feel it. There is no bad art, all art is good; and the artist who has a faith is nearer arriving at great art than he who has none." I quote Mr. E. A. Taylor.



Property of R. Wanamaker, Esq., New York

FRAGMENT OF "THE WISE AND FOOLISH VIRGINS" BY H. O. TANNER

It may not be uninteresting to give the artist's impressions of his painting, *Christ and His Disciples on the Road to Bethany*. He accepted the tradition that Christ never spent a night in Jerusalem but at the close of day went to Bethany. He has pictured the moon set in a rather blue sky, over the heads of Christ and His disciples who are walking along a little roadway, to the left of which are the whited sepulchres, while to the right a goatherd is returning with his herd of black goats. Recognizing in Christ a great prophet, the goatherd stops, places his hand upon his breast and bows in reverence as Christ and His disciples pass.

In the *World's Work* of July, 1909, Mr. Tanner says: "As to the making of a picture after it has been conceived, it seems to me that they all go through nearly the same stages. A 'brilliant idea,' a great rush, great excitement, great pleasure in work. Then, one by one, the great hopes you have had vanish, the various qualities you knew you were going to get fail to materialize."

Mr. Tanner is a member of the American Art Association and of the Society of American Artists, Paris, and an associate member of the National Academy of Design, New York; he is represented at the Luxembourg Gallery, Paris; Carnegie Institute, Pittsburgh; Pennsylvania Academy of Fine Arts; the Wilstach Coll, Philadelphia; Art Institute, Chicago, and he has received a number of medals and prizes in Europe, as well as in America.



Owned by the Pennsylvania Academy

CHRIST AND NICODEMUS
BY H. O. TANNER



Our illustration shows the bust of the late Mr. J. P. Morgan, modeled by the well-known sculptor, Mr. C. S. Pietro. This excellent work is gifted to the ancient little city of Ascoli Piceno, by Chevalier Luigi Mazzoni, who was its mayor at the time of the restoration of the cope. It will be remembered how this magnificent garment was stolen and subsequently purchased by Mr. Morgan, who immediately returned it on hearing the facts of the case. In gratitude for this act Mr. Morgan received many honors, and now this faithful likeness will be placed for all time in the town hall of Ascoli Piceno. Mr. Pietro saw in his subject the Michaelangelo of finance, and this inspiration guided him throughout his work, the excellence of which may be judged by the hearty commendations extended to the artist by Mr. Morgan's daughters, Mrs. Satterlee, Mrs. Hamilton, Miss Morgan, as well as by Mr. J. Pierpont Morgan, Jr.

AN EXHIBITION OF ART IN MODERN INDUSTRIES

A NEW era has dawned. People see the value of the art quality in everyday life. They no longer meekly accept the efforts of the past or the bad canvas of the present as the last word in art. Both pictures and the more vital things of life must have the same inherent quality of harmony in all their relationships. This knowledge held in consciousness by the American will soon produce an American art which will be the life and breath of every domestic industry. The language of art to human beings is expressed in materials, therefore the material, form and combinations in material must change with every changed condition and must be modified to adequately express man's every added need as civilization advances.

The joy one feels in responding to pure, abstract beauty is the *feeling* of "art for art's sake," but the satisfaction experienced in dealing in materials with objects perfectly adapted to one's use, and yet saturate with the beauty quality is the *feeling* of "art for life's sake." This last is the modern viewpoint in art, this is the new art ideal, and the teaching of art for the sake of its quality in everything connected with man's social and religious activities is the modern viewpoint of art teaching.

A particularly striking illustration of the recognition of these truths, and the adaption of art teaching to industrial requirement is seen in the recent exhibition at the New York School of Fine and Applied Art. This school is founded on the firm conviction that there is a sane balance between the academic viewpoints of twenty-five years ago and the reactionary modern view that all art must be instantaneously turned into a money value. It recognizes the truth that the art quality, if present in the consciousness of man, must be expressed in all his activities, and



SKETCH FROM ILLUSTRATED ADVERTISING CLASS



ORIGINAL DECORATIVE DESIGNS FOR COSTUMES, 1913



LIFE DRAWING

that the expression of art in any field is assured when this condition exists. It seems the determined policy of the school to furnish stimulus and encouragement and the facts of technique to students of painting and sculpture, and at the same time, to meet efficiently the increased demand for more artistic expression in every form of man's rational activities.

Industry is the nation's life, and industrial art is the cornerstone of national art. With these principles as a basis, the school has adapted its life drawing as a necessary factor in the development of illustration, commercial advertising, costume design and interior decoration, retaining with sufficient tenacity the idea of academic truthfulness. Students are taught to see the figure in its proportions, its structure and its actions, not only as it relates to a picture, but also in its relation to every form of decorative art.

Beauty in decoration is seen as a power to attract, interest and convince men of merit by satisfying their normal, intuitive, æsthetic desires. This is shown to be intimately related to the teaching in illustration, advertising, costume design and interior decoration. Realizing conditions, determining social needs, developing the best idea to express these needs, and finally, the acquisition of an adequate technique to express the idea, is the order followed in the development of this type of work. That the method is suc-



SKETCH FROM THE GENERAL MORNING PAINTING CLASS



SKETCH FROM BOOK ILLUSTRATION CLASS



ROOM IN CHINESE CHIPPENDALE—ARRANGED BY A FIRST-YEAR STUDENT OF INTERIOR DECORATION

magazines, trade firms and agencies from one to twenty sketches, each varying from $10 to $50 apiece. Nearly all of these were first-year students.

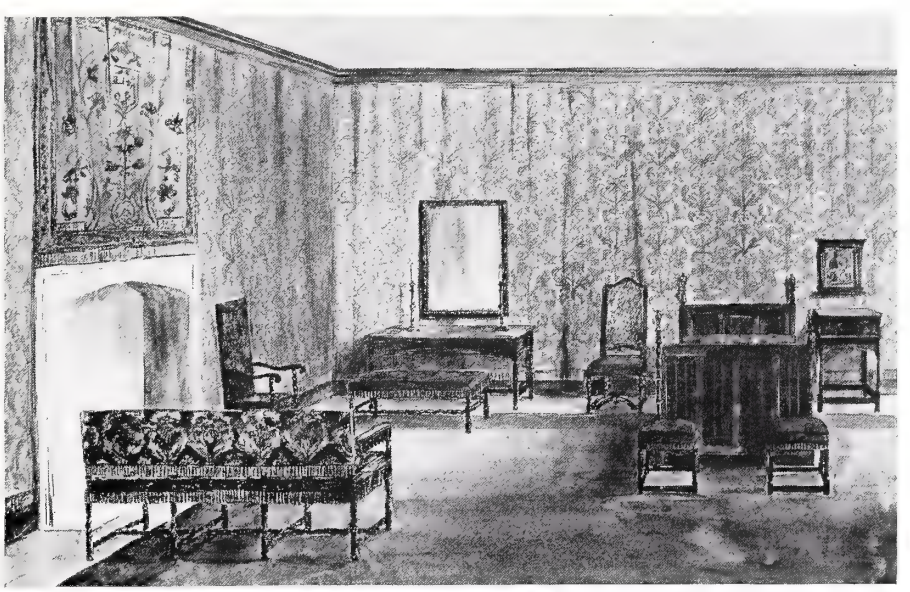
Costume design was as successful in its serving the best public taste. Out of ten designs submitted to one of the largest carpet houses in the world, eight were accepted. Competitive prizes were won in the "*Times* Contest"—contests for covers of several trade publications, and for millinery posters. The delightful and interesting thing in all this is the truth that the trade did *not* select bad, inartistic things, but were as glad to get good things and showed as keen an appreciation of the beautiful as the so-called artists themselves.

The modern viewpoint is illustrated by this work the last year, and the public's response. The class studying interior decoration, founded five years ago with one student has increased to seventy-six.

cessful is not only apparent in the exhibit itself, but in the fact that each practical department has a wide field of affiliation with the best exponents in the various fields in which this school is most active.

The school has filled three important positions with teachers of interior decoration, and failed to fill two because there were no thoroughly trained candidates ready. Progressive decorators are asking for trained assistants, and begging that half-trained ones shall keep out of the business. There are plenty of them already.

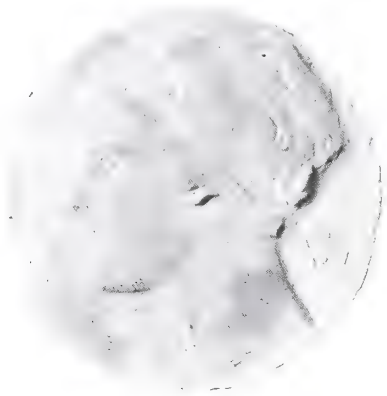
The most significant and hopeful thing, however, is the co-operation of the trade during the student's period of study. Several prominent interior decorators have given their problems to the classes as a working exercise, and then have bought the sketches which seemed best to them. As many as ten persons studying illustrative advertising sold to



BEDROOM, OLD ENGLISH STYLE—ARRANGED BY A SECOND-YEAR STUDENT OF INTERIOR DECORATION

A NEW ART SCHOOL

THERE is no doubt that the world needs art as it needs religion; that art is a great force underlying the ideals and expression of our common being; that in some form or other it permeates life, whether it is recognized or not, and influences in a thousand ways our daily acts. In the building of a city, the furnishing of a home or the buying of a hat.



But the question one is tempted to ask in these days of art student exhibitions, is whether the kind of art taught in our largest and best known art schools is of such a kind that it can serve a large public good as well as a private pleasure.

Without in any sense criticising the excellent standards of achievements attained by the few, the prize winners, the honorable mentioned and the exceptionally talented, it is a self-evident inference that the majority of these two thousand or more art students in our midst fail to become the great artists they hope to be and that after the devotion of precious years, perhaps at great personal and family sacrifice, during which they have acquired mainly a fairly creditable technique, they fail to "make good" either in a notable output, or more serious still, in their ability to earn a living.

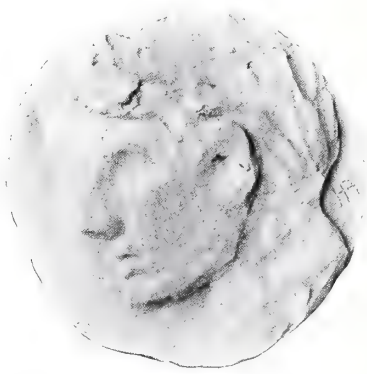
I am not referring here to the various art schools of applied design which are doing excellent work, but rather to the schools where life drawing becomes almost an end in itself and where success is measured by ability to draw the human figure, matching tone for tone in realistic imitation. The result may be seen in the thousand of yards of wall space covered by unlovely drawings of the nude, or more or less well painted studies in our annual exhibitions.

We know the success of the few, but where do the failures hide and what becomes of their buried hopes? Let us trust that in the case of the young women, many exchange the fascinations of the brush for the more natural if more commonplace experience of domestic life.

Be that as it may, we are now concerned with the more practical subject of a preparatory art training that by opening more doors to the young student will enable him to have a larger choice as to the kind of art that best fits his talent and his limitations. It is with this purpose in view and with the desire for establishing a more rational basis of culture that a plan which long has been in the mind of Dr. Felix Adler is to be put into operation next Fall at the Ethical Culture School, namely: The development of an art school which shall have for its object special training in the arts and which shall also include courses in English, Physics, Chemistry, Music, one modern language and physical training.

The art course will be the major subject. Two hours or more a day will be given to the theory and practice of design, to drawing from objects and life in black and white or color and to some form of handcraft. The other subjects will be treated largely from the standpoint of their art relationship and reaction. For instance, during the first year the art course will include the study of form and color and the principles of design; the handcrafts will be pottery, basketry and the study of primitive textiles.

English and History will be intimately connected with the development of primitive peoples



and their civilization and with the beginnings of language. Chemistry and Physics will be concerned with the study of clays, glazings, pigments and with the processes of firing, enameling, etching. An important feature of this plan will be frequent visits to the Metropolitan Museum of Art, to current exhibitions and to the important potteries, textile industries, glass works



and other places where practical work is being done by experts in their profession.

The idea briefly is this: At the end of the second high school year pupils of marked ability will be advised to elect this art course and to continue in it through the two final high school years, at the end of which time they will be given a diploma, fully equal to a regular high school diploma and with recognition of special achievement in the arts. The school is fortunate in possessing the services of Miss Irene Weir, who is the life and soul of this artistic movement.

The school offers a few scholarships to students who are eligible in point of scholarship and who possess special talent. It can also admit a few students at regular tuition fees upon written application to the Superintendent of the school.

THE PRANG COMPANY

PENCIL SKETCHING. By George W. Koch. (The Prang Company). $1.25.

The Prang Company have just published an excellent sixty-page folio manual to aid those interested in pencil painting. Mr. Koch, in the many diagrams and plates illustrating the work, proves himself a very competent exponent of the art of the pencil and a master in elimination. Look at pages 56 and 57. These are sketches of children, a boy with crossed legs reading in a rocker, and a tiny lad in overalls watering some flowers. We see with how few pencil strokes good and lasting results are obtainable with the right use of the pencil. The pupil is taught the essentials to sketching, viz., direction, character and manner of grouping the strokes.

"Before starting work on the sketch," writes the author, "the subject should be carefully observed. If it is a piece of still life, study the form, the color, the arrangement of light and shade, the surface texture, and decide how these qualities may be best expressed. When the decisions are made, the work should be done with a certain intensity, for pencil work, to be successful, must be rendered at 'fever-heat'; there must be no flagging of interest while the sketch is in progress. The aim should be to work simply and broadly; to express much with little by making every stroke tell, and to suggest rather than to actually draw. Directness is essential to good pencil technique; 'going over' the work should be avoided as much as possible, as the sketch will lose its crispness and the quality will therefore suffer.

"The values used should be few—most subjects may be rendered in two or three values. If the tone of the paper be allowed to stand for the lighter values, snap and sparkle will be lent to the sketch. Special care should be taken in placing the darkest touches or accents; they should not be scattered meaninglessly, but should be carefully placed where they are needed."

The Prang Company have also issued two portfolios of pencil sketches by Mr. George W. Koch, at fifty cents a portfolio of fifteen plates, the same as those in the book under notice. These sketches are progressively arranged and are specially designed for students of pencil technique, elementary high schools, and art students generally.

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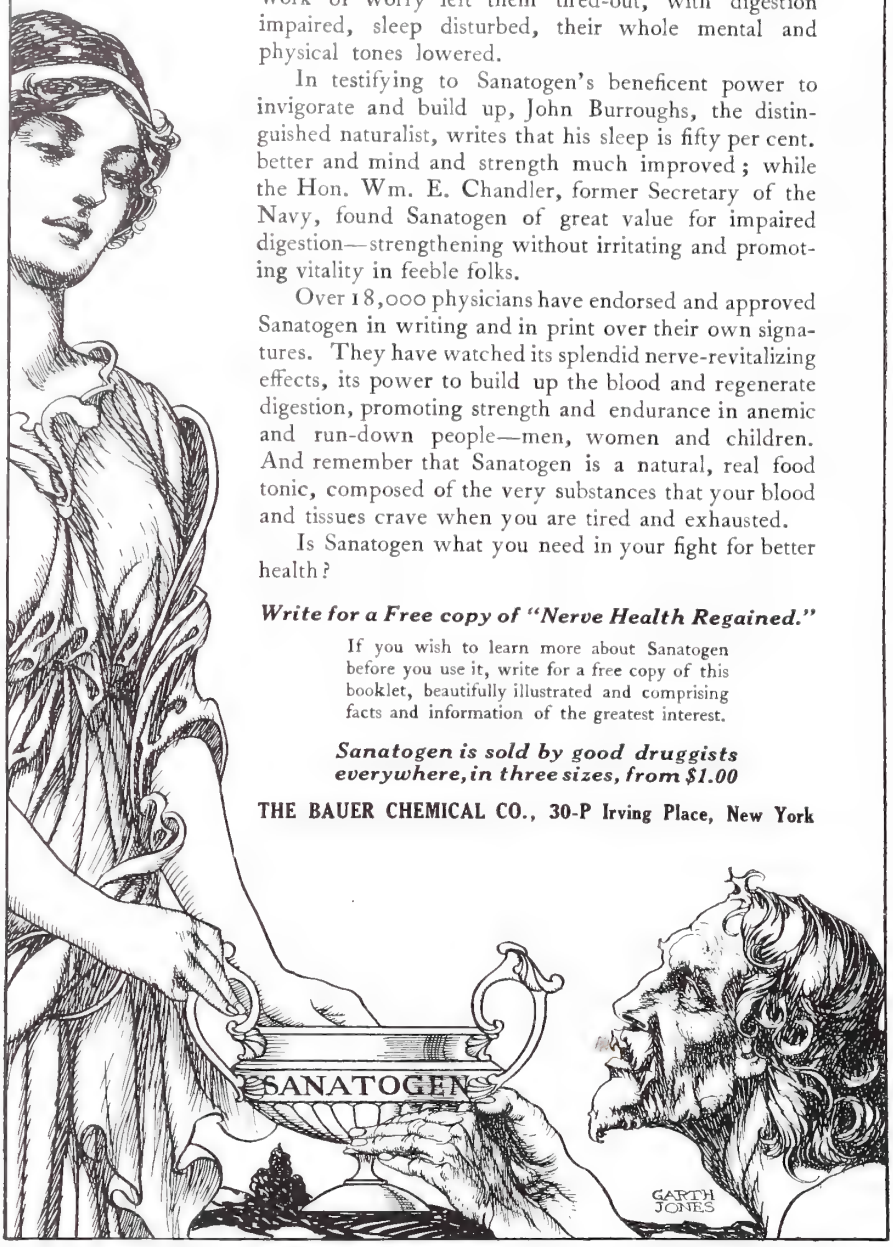
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A SELF-PORTRAIT OF G. F. WATTS

GEORGE FREDERIC WATTS—THE ANNALS OF AN ARTIST'S LIFE. By M. S. Watts. (Hodder & Stoughton, London, George H. Doran Company, New York.) 3 vols. $10.00.

A great and lovable man passed way with George Frederic Watts and the first authoritative and complete account of the famous English painter appeared last Christmas, written by his widow and published by the G. H. Doran Company, in three stately volumes, profusely illustrated. Truth to tell, the volumes are, apart from the art messages contained, wholly without vital interest, and remind one of nothing so much as "Sandford and Merton" or those goodly books by Smiles which used to reward successful scholars at the close of each school term, but which were seldom or never read. The reason for this all-pervading dullness is not far to seek. Watts lived on a high spiritual plane, dreaming his dreams and thinking his thoughts in an atmosphere which few can aspire to or breathe with comfort. His friends had to meet him on this plane or stay away, and it is pleasant to reflect that he had many and distinguished friends who breathed this rarefied air to the end, but the doings at Little Holland House and elsewhere were pre-eminently dull to read about. They furnished absolutely nothing in the way of incident or anecdote.

It may be claimed that ordinary memoirs of men like Lord Rossmore or Mr. Weedon Grossmith are too near the frivolous mark to be recorded in connection with good literature, but at least they divert and provoke laughter. Very few people can remain at concert pitch of goodness at all times; five minutes with Satan affords more entertainment than a month of St. Francis. Mrs. Watts, in her admiration of her gifted husband and his coterie of friends, enumerates the most trivial action, the slightest word, and all without a trace of humor, as though they were matters of supremest importance and interest. The melancholy dryness of these three volumes almost amounts to a tragedy in letters. Yet how different it might have been! Conceive a man in the heydey of his youth, handsome as a god, with brilliant gifts of intellect, cast into the best and most exclusive society of the day. He was taken up by the British minister at Florence and lived with Lord and Lady Holland for several years, meeting every one of note who visited Europe or London. What choice plums his biographer might be expected to yield, but alas, *Dis aliter visum.*

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***Mr. Stewart was former Inspector of Forestry to the Government of Canada, and the experience he thus gained, supplemented by a really remarkable journey, will prove of great value to those who are interested in the commercial growth of Canada. The latter portion of his book deals with the various peoples, animals, industries, etc., of the Dominion; while the journey he accomplished provides excellent reading in Part I. Some of the difficulties he encountered appeared insurmountable, and a description of his perilous voyage in a native canoe with Indians is quite haunting. There are many interesting illustrations of the places of which he writes.

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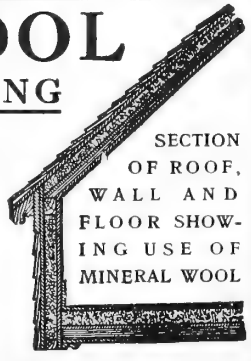
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Solely considered as a chronicle of Watts the artist, this work has intense value, and teaches us, as nothing else could, how to him the emotional and intellectual side of art was supreme, his sole aim being to express ideas and feelings, technique and realism concerning him less than allegory and symbolism. The absolute sincerity and single-mindedness of the man works as a spell. His noblest ambition was to be accorded space in national buildings wherein he could paint in fresco splendid scenes calculated to raise the level of British art. In the length and breadth of these volumes we trace his continuous efforts to see worthy art produced, not mere wall pictures, but pictures dealing with the great problems of human existence. Greek history and Sir Walter Scott supplied his heroes. "I am a pupil of the greatest of all sculptors, Pheidias," he said. As a running commentary on his famous paintings, these volumes will have perennial value and, furthermore, they contain some exquisite essays on art never before published. Of craftsmanship he recorded, "The work of a good craftsman is as necessary to the life of a fine art as the root is to the tree." His ideas flowed like his friend's, Sir F. Leighton, with the rush of a mill-race. "We want the soldiers of art, not the fencing masters," was a famous saying of his. His five years' labor for the Benchers of Lincoln's Inn produced the best fresco that has been painted since the best period of Italian art. He has well been christened "Divine Watts."

FAMOUS PICTURES. By Chas. L. Barstow. (Century Company, New York). 60 cts.

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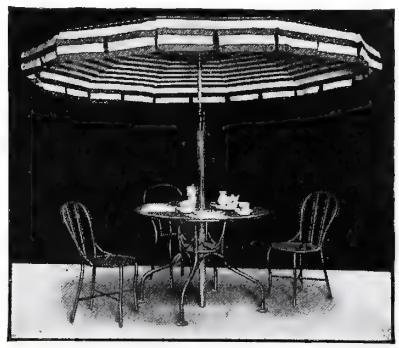
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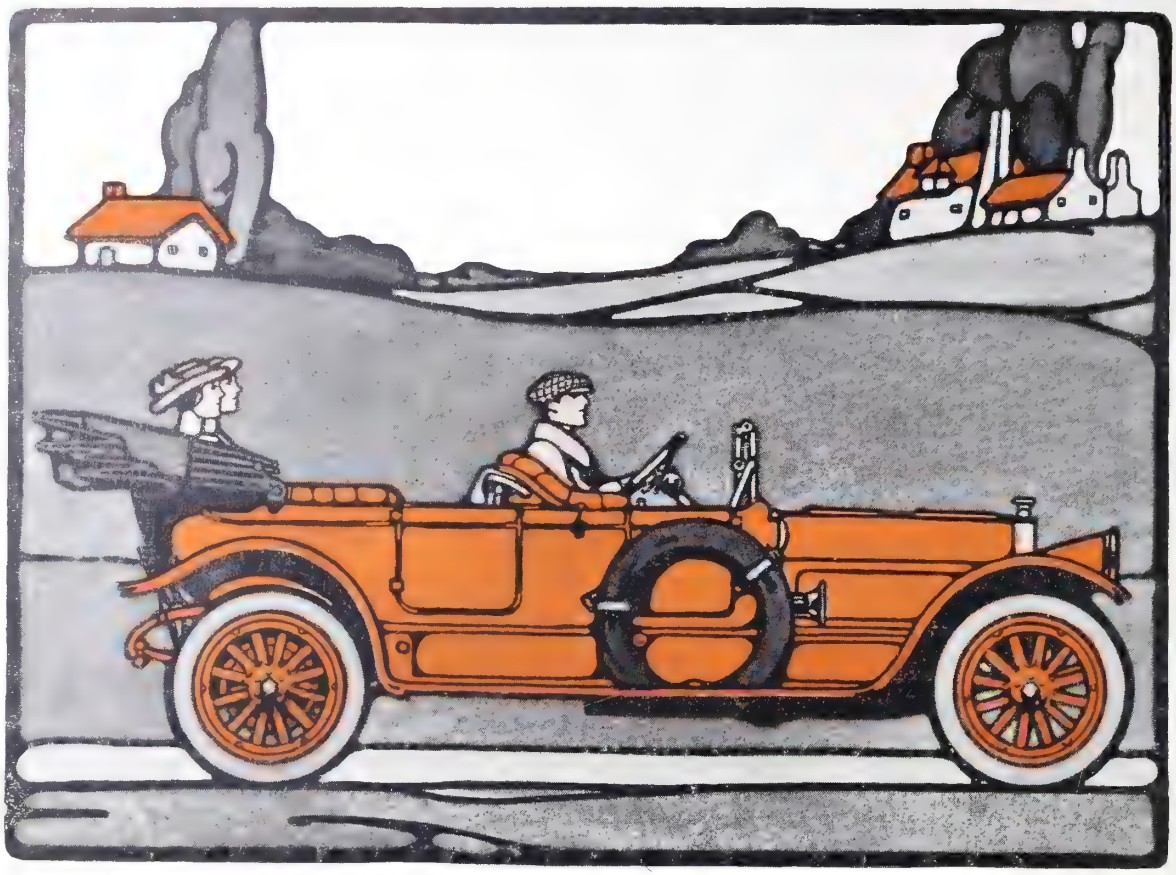
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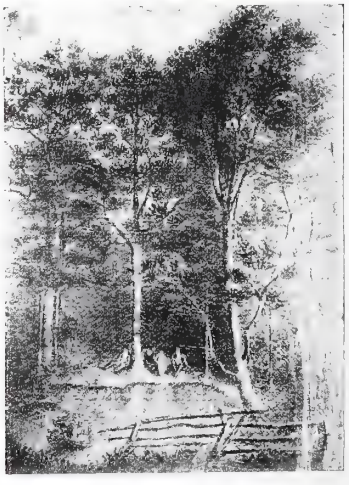
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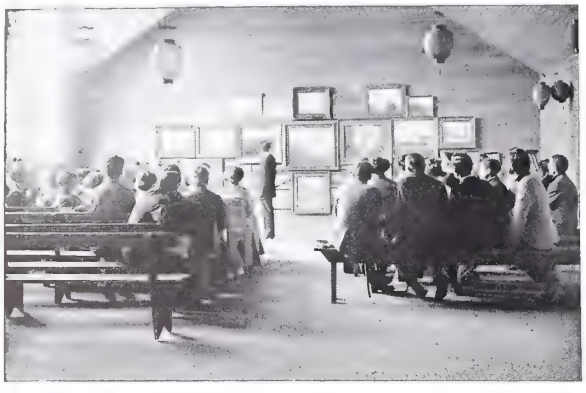
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It is interesting to see his picture, *Lake George*, in the New York Historical Society, which shows his art in its best manifestation. We owe acknowledgement to the Newark *Evening News* for an unsigned article entitled, "An Art Message," which appeared July 1, 1911, and from which much of this information is derived.



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arrived at through the camera, and that is the charcoal sketch.

Mr. Jones secured a prize and a "meritorious" at Philadelphia, among two thousand entries. What strikes one forcibly is the softness of the charcoal sketch, the fidelity of the lens without its infinity of detail.

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PHOTOGRAPH
BY GEORGE J. JONES
SWARTHMORE, PA.

The pictures under discussion are all rather large and it is unfortunate that their chief charm—that of the crayon effect—is not fully exploited in the accompanying reproductions, owing to the great reduction. The *Old Gateway*, which is one of the best specimens was awarded third prize in a collection of nearly two thousand prints, and this honor was bestowed by a distinguished jury, consisting of artists and photographers, as follows: Alfred Stieglitz, George Gibb, F. Vaux Wilson, William H. Rau and Elias Goldensky. The soft gray tones of this picture are greatly admired, and at the same time there is a snappy play of light and shade which brings out all the features of the composition. The tone of the stone masses is reproduced broadly yet faithfully. Upon close examination, the very texture of the paper is to be seen, and here and there is a stroke or line which seems to give the human touch.

In the *Tree in the Cornfield*, also reproduced herewith, the eye of the beholder goes directly to the beautiful lacelike limning of the wind-bared tree in the background, seemingly portrayed by a few telling strokes of the burned willow stick. The whole composition is very pleasing and the picture seems to exude the very odor of the autumn.

The *Bottle Boy* has two masses of pillow which ordinarily would be two uninteresting blanks, but a variety has been imparted to these spaces by a tint like that sometimes achieved by the crayon worker with a finger tip, dipped in granulated charcoal and lightly rubbed over the uneven surface of the paper.

Besides the sketchiness and the many soft gray tones, these studies have in a high degree the quality of atmosphere—and, with atmosphere, sentiment. Altogether, they are a very interesting and novel development of the photographic art.

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The value of the book is found in the illustrations, the plates chosen from more bulky and expensive authorities having been selected with discrimination and valuable material added from photographs and drawings. Plans, elevations, perspectives and details are all well represented, but sections, which give such important data about the scale of a building, receive scant space; a fault shared equally by the author's predecessors.

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Châlet architecture has a broad field in this country and Mr. Dana's book, should be consulted by all who are interested. It should be remembered, however, that a châlet is not a bungalow, and that its overhanging roof was designed as protection from storms and the glare of sun on the snow. It is mountain architecture and not for the plains. The châlet was built to stand alone against the blast.

Those interested in wooden constructions will find references in the STUDIO, Dec., 1912; May, 1913, and Ralph Adams Cram's "Japanese Architecture."

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Mr. Blacker's chief fault is a too generous praise of the merits of the various potters. He calls attention to superiority in paste, color and form, but seldom establishes the scale of value by comparison, and is far too apt to estimate the artistic worth of the potters on the opinion of their contemporaries. Though we are, perhaps, still too close to judge of the permanent value of much of the work, the progress in taste and in a knowledge of the beautiful certainly does warrant our condemnation of much that was artistically inferior and ill-directed. This does not in the least

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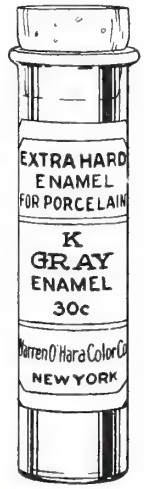
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By JAMES BAKER, F.R.G.S.

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detract from the value of good work; it only increases our respect for those works which redeem the Victorian era from artistic chaos, and crown with an added lustre the efforts of the English potters.

Despite its faults, Mr. Blacker's volume fills a place by itself, and will prove a handy reference for all who are interested in "The Nineteenth-Century English Ceramic Art."



19TH CENTURY ENGLISH CERAMIC

ANCIENT STAINED GLASS AND PAINTED GLASS. By F. S. Eden. (Cambridge University Press), G. P. Putnam's Sons, New York. 40 cents.

The Cambridge Manuals now amount to sixty, and very opportune is the appearance of such a voluminous history of glass within such humble limits. The author confines himself to glass made prior to 1700 and gives data to the layman, enabling him to appreciate the ample materials for study still to be found through the length and breadth of England, in spite of destruction, neglect and the restoring zeal of the last century and a half which are jointly responsible for the deplorable state of ancient painted glass today. The fragmentary condition of old colored windows makes such a guide of paramount importance to the student and serves as a key to many intricate puzzles.

Mr. Eden conducts his readers through Norman and the Early English periods, explains "pot-metal" and "enamel-painted windows," "Jesses," etc. Then through the decorated style with its transition into perpendicular up to 1535 which may be regarded as the zenith year of glass work. Renaissance and the seventeenth century come in for consideration, as also heraldry. Finally, a strong plea is entered for the proper custody of such glass as remains older than 1700, and the writer suggests local authorities with their Hundreds as their area of jurisdiction and a Council of Twelve. This might be termed Ancient Monument Councils and it would be their business to safeguard and to schedule with tracings every bit of old glass. Additional interest attaches to this little volume by its bibliographical aids to further study, copious illustrations and a very complete index.

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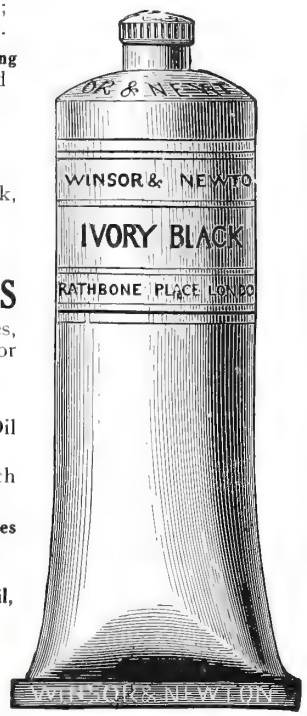
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"PATRIOTISM," says Mr. Wingfield-Stratford, in his Introduction, "like beauty and goodness, is one of those things that we can never rigidly define, because though every one has some rough notion of its meaning, we doubt if any one has ever yet grasped its full meaning. We may provisionally describe it as the love that a man bears for his country, but this is to fly from one difficulty to two, for love is as infinite as God, and as for country, it is not always easy to tell the point at which patriotism begins and treason ends."

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"A COTSWOLD HILL-SIDE." FROM AN OIL PAINTING BY CHARLES M. GERE.

The
INTERNATIONAL
· STUDIO ·

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CONTEMPORARY SPANISH PAINTING AT THE ART INSTITUTE OF CHICAGO

IN THE collection of sixty-five paintings by Spanish artists on exhibition at the Art Institute from May 15 to July 20, that museum has presented an exhibition of no inconsiderable importance. It is the first time, we believe, except at international expositions, that a comprehensive collection of contemporary Spanish paintings has been brought to this country. There have been exhibitions of paintings by Sorolla and Zuloaga, so that we have become fairly familiar with the work of those brilliant masters of recent Spanish art. To broaden our knowledge of other Spanish artists who have acquired fame in their own land has been the purpose of the present exhibition. The pictures were assembled in Madrid by Miss Ethel Coe, an instructor in the school of the Art Institute, with the coöperation of Sorolla, Manuel B. Cossio, the distinguished critic and author of El Greco, José Castillejo, and José Garnelo. The collection is, of course, far from exhaustive, but as the thirty-one artists are all men of established reputation, it should give a fair idea of present-day painting in Spain.

Most of the men show a sound and thorough training. Many of them, after study at home with Spanish masters, have won the coveted Government scholarship at the Spanish Academy in Rome; a few have worked in Paris. Most of the younger group have been pupils of Sorolla. His influence has been powerful, as has that of



MARIA CONVALESCENT BY JOAQUÍN SOROLLA

Zuloaga. But it is also clear that, long before Sorolla and Zuloaga, the modern school had grown up under the influence of the Prado and of the classical painters of the last century.

The exhibition is not very modern in that it reveals the latest vagaries of technique; but it is modern from the standpoint of Spanish art. To appreciate this one has only to recall the earlier work of the very men represented in this collection, the somber and dignified historical works, the paintings of tragic tales, the highly finished imaginary genre. Traces of this earlier fashion are to be found in the present exhibition, but for the most part the Spanish artist has broken away from the historic and grandiose and is considering the modern problems of light and atmosphere, and dealing with the intimate, ordinary theme.



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CAROLINITA BY JOSÉ MARÍA LÓPEZ MEZQUITA

The subjects are very diverse. That landscape is inconspicuous is not surprising, for pure landscape has never been a feature of Spanish art. Very interesting, however, are the colorful renderings of the Toledo country by Aureliano de Beruete, painted with breadth and at the same time with delicacy and charm; the truthful and characteristic canvases by Jaime Morera of the snow-covered peaks of the Guaderramas, and a landscape of much beauty by Nicolas Raurichá, which introduces a subjective note foreign to Spanish landscape painting, and makes one regret that its author is the only representative of the strong group of Barcelona.

Some of the landscapes are unpleasantly somber, but others show Sorolla's influence in their effects of brilliant sunshine. Sorolla's own contribution is less high in key than usual and less convincingly painted. It is a study of his daughter Maria, when she was recovering from an illness, lying in her chair in the open, with the snow-capped mountains and the green and gray Pardo, a great royal game preserve, in the background.

Pure portraiture seems to be as unusual as pure landscape. The most distinguished portrait, masterly in its character analysis, is that of a man, by Fernando Alvarez de Sotomayor. The versatility of this artist is shown in his equally skillful treatment of a genre group, beautiful in color, of two Galician villagers. Anselmo Miguel Nieto offers several group portraits of women, delicately painted, with a subtle use of color. Mezquita's *Carolinita*, a little girl in fancy dress, recalls Velasquez. His large composition, *My Friends*, is one of the most extraordinary performances in the exhibition. In it he handles the intricate problem of nine full-length figures, all of whom he characterizes with unrelenting realism.

Most of the portraits show the influence of the genre spirit, as do these of Mezquita. Story-telling genre is still unquestionably the province of Spanish art; but the story is no longer the historic episode or the imaginary tale—it is the story of the life of the people. In this national note lies the strength and appeal of the exhibition. Most of the artists represented are primarily painters of genre, and they are searching out and recording with vigorous realism the national types of their country, the keenly marked racial characteristics of complex Spain.

We find the Segovians pictured by Alcalá Galiano; the dull-looking Galicians by de Sotomayor; the sharp and intense Viscayans by the brothers de Zubiaurre. Manuel Benedito paints the Salamancans listening to a sermon in a little village



PREPARING THE OFFERING
BY VALENTIN DE ZUBIAURRE



THE BAPTISM
BY MANUEL BENEDITO



NINON AND LEONELLA
BY ANSELMO MIGUEL NIETO



GALICIAN VILLAGERS
BY FERNANDO ALVAREZ DE SOTOMAYOR

church, and the same picturesque people in gala dress at a baptism. Every face bears its stamp of individual and racial character. Truly Spanish, too, are Gonzalo Bilbao's studies of the women workers in the tobacco factory at Seville, Garnelo's country bull-fight, and Roberto Domingo's picadors on their ill-fated horses. There is a decided tendency toward carrying vigorous realism to such an extreme that the observer is not so much impressed by its power as he is repelled by its brutality. This is true of Eduardo Chicharro's bold, harsh delineations of Castilian peasants, clever though they are.

The strange and original works of the brothers Valentín and Ramón de Zubiaurre have attracted much attention. These artists are Viscayan by birth, trained in Madrid and in Paris. So similar is their style that one can scarcely distinguish the paintings of one brother from those of the other. They copy the human figure and still life with curious fidelity, usually completely disregarding their setting, but arranging them in a decorative pattern against an unreal background, with values arbitrarily assumed, They preserve all the brilliant local colors, but often a background is strong enough in blue or green to bind the whole into a dark but glowing harmony. The mysterious appeal of these strange works lies in their sentiment, in their sympathetic delineation of the life of these lean, weather-beaten, intense peasants of Viscaya and Castile.

In this appreciation of the racial, Zuloaga has been a leader. He, the Spaniards themselves declare, is the real painter of Spain, the interpreter of the soul of that complex nation. His one picture in the present exhibition, a serene and harmonious work painted in rich color with a fluent brush, strikes a deep note of Spanish mysticism. It is called *The Hermit*, and shows an old man with his book and staff against a glowing sky.

L. C. D.



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THE HERMIT — BY IGNACIO ZULOAGA

A WORK ON BONINGTON

THE John Lane Company proposes bringing out an important work on Richard Parkes Bonington, and has entrusted M. Albert Dubuisson with the task of writing the artist's life, along with a critique of his paintings.

Readers of THE INTERNATIONAL STUDIO who possess any works of this painter or who can throw any light upon the whereabouts of paintings, drawings or any interesting material relating to Bonington, will confer a great favor by communicating with the editor at 120 W. 32d Street, New York.

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YOUNG AMERICA
BY CLARA MacCHESNEY

THE LANDSCAPE PAINTINGS OF CHARLES M. GERE.

Mr. Gere is a versatile artist whose work is admired in more than one field of effort. We intend here, however, to confine our review of recent achievements of his brush chiefly to his landscape painting, and in particular to the work which he has done upon silk or thin canvas. It is easy to reconcile the decorative intentions of the Japanese artists to the surfaces of material of this kind, and easy also to understand the choice of the same surfaces on the part of an artist like the late Mr. Crawhall, the virtue of whose work rested with scholarly economy of line and infinite suggestiveness. But in the case of sweeping views of the countryside, landscape rather crowded with incident than otherwise, we have a new kind of subject for representation in this method.

There is an interdependence between an artist's attitude towards nature and his choice of materials. To understand the spirit of Mr. Gere's methods we must first prove ourselves susceptible to the view he takes of nature, as represented chiefly in views of the English countryside or Italian lake scenery. The characteristic of the English scenes in his art is a lyrical spirit. His landscapes seem to take the form of a hymn to sunrise, or to high noon in a romantic valley filled with the heavy leafage of summer. It is possible, as a matter of fact, to give that romantic valley a name: the Severn Valley. Of this neighbourhood, in a mood of nature most characteristic of its principal charm, Mr. Gere has been the poet in a series of his delicate panels. Hitherto we have associated delicate use of colour, upon a material so marvellously responsive to touch as silk, with an art like Conder's, artificial in its intention and result. We had not thought of the method as the very one for an expression of the spring fragrance of a wooded hill-side. But Mr. Gere has shown us this use of his material. His method has been a slight one, but the message has been frequently invigorating.

Mr. Gere does not entirely confine himself to the



"THE MOURNING OF DEMETER" (TEMPERA PAINTING) BY CHARLES M. GERE

practice of painting upon silk. On the contrary, there is a considerable bulk of landscape painting to his credit, executed in oil upon coarse canvas; but his style in general has determined his frequent choice of the silk panel. It leans towards a soft eloquence of colour and a very deliberate intention to please the fancy by ingenuity of composition.

That we may be the better enabled to trace the development of Mr. Gere's art and understand the many directions in which he has advanced, it will be interesting to glance briefly at his career as an artist.

Mr. Gere studied first under the late Mr. E. R. Taylor at the Birmingham School of Art, and later taught there for some years. Then he studied in Italy and also had valuable training under William Morris while doing some designs for the Kelmscott Press. He began to exhibit in the New Gallery during the last decade of the nineteenth century, mostly figure work in the manner of *The Mourning of Demeter*, which is reproduced among the accompanying illustrations, and *The Finding of the Infant St. George*, in the Walker Art Gallery at Liverpool. He did portraits, wood-engravings, stained glass and other decorative church work, but always felt a desire for landscape as his special work.

In 1904 he settled in Gloucestershire, and though he still paints portraits and does a certain amount of black-and-white work, such as his designs for the Ashendene Press, he is able now to give most of his time to landscape, working chiefly in the picturesque Cotswold district and North Italy. Edward Calvert and Samuel Palmer are the men who have influenced him, he tells us. He finds in them the essence of a certain English outlook on nature, at once imaginative, reverent, and intimate, an outlook which he confesses he has never been able to discover in the work of Continental landscape painters. There is no reason, however, he thinks, why this outlook should not be modified and developed on the more decorative lines suggested by Eastern work. Living in Italy made him early acquainted with egg tempera as a medium, and he uses it for most of his landscapes



"THE RAINBOW" (OIL PAINTING) *(In the possession of Morris Hudson, Esq.)* BY CHARLES M. GERE



"ELMS AND WILLOWS." TEMPERA PAINTING BY CHARLES M. GERE

either on canvas or silk. It is of course essentially a studio medium, and it leads him to the habit of making merely pencil notes out of doors and training the memory to make the most of these. He is convinced that this is a sound plan for the landscape painter, whose best material has often vanished before a palette can be set.

Mr. Gere's art is most frequently seen at the exhibitions of the New English Art Club, of which he is a member. The pictures we are reproducing are among those which have attracted attention to his name at these exhibitions during recent years and have established his position as a landscape painter of great individuality. Various other examples of his work have been reproduced in recent issues of this magazine in connection with notices of the New English exhibitions, and thus readers have ample material for studying his achievements in this direction.

This painter's method of working much from memory enables him to preserve the essential and memorial features of the places which he depicts, and it enables him to retain just those rare effects brought about by changeable weather which impress themselves upon the imagination. He gives us the spirit of a scene before everything, and this means the mood of weather as well as the topography of place. But he is constantly attracted to one neighbourhood through his affection for a certain class of scenery, and thus it is that his art is almost sentimental in feeling and full of the fascination of local associations. Before everything he is regardful of truth to an impression received direct from nature. His results are never faked, and in his interpretation of the English countryside his tradition is that of English landscape art, a tradition unconsciously framed to express local sentiment. Both his method and the nature of the materials he employs gives to Mr. Gere's art some of the simplicity of style of the great English water-colourists who presented the main features of a landscape with a careful subordination of detail, influencing the mood of the spectator by the emotional control of broad effects, and by a really marvellous skill in suggesting geographical characteristics.

There is a great spaciousness in the class of country Mr. Gere selects for representation. We are impressed in all of his pictures by the dramatic play of light and shadow upon broad stretches of down-land and upon heavily foliaged trees. He has the gift of introducing an intimate human note by the skill with which he defines figures in the foreground. And these invariably take their place as a real part of the landscape, an inevitable part of the scene. His success in this last particular is a point which his art has in common with the landscape art of the eighteenth century.

One of the artist's most remarkable canvases is undoubtedly the picture called *A Cotswold Hill-Side*,



"LAGO MAGGIORE" (TEMPERA PAINTING) BY CHARLES M. GERE



"A DINNER OF HERBS" OIL PAINTING BY CHARLES M. GERE



"WILD WALES." OIL PAINTING
BY CHARLES M. GERE



(In the possession of Arthur S. Dixon, Esq.)

"THE MOUTH OF THE SEVERN." OIL PAINTING BY CHARLES M. GERE



"MORNING ON THE LAKE" (TEMPERA PAINTING) BY CHARLES M. GERE

which is reproduced in colour. The picture is eminently expressive of the poetry of the Gloucestershire scenery; and *Elms and Willows*, a tempera picture reproduced on page 89, is not less attractive. The simplification of masses of tree forms which enables this painter to achieve his broad effects is based upon the most sympathetic knowledge of trees. And we owe some of the great success of his compositions to his dramatic sense of proportion—witness the suggested figures in the picture just referred to, *Elms and Willows*.

Perhaps, after all, it is through his gift for composition—so rare a gift in modern times—that Mr. Gere exercises such complete influence upon those to whom his themes appeal. The delicate balance of incident throughout all his pictures is in itself a great artistic achievement. It forms a profound basis for the impressionism, the skill in the interpretation of atmospheric effect upon which a part of the character of his art depends, and it not infrequently imparts additional dignity to the colour of his pictures. A large part of this success, as of all pictorial composition, rests with the art of selection, with the power of the artist to confine the attention of the spectator to incidents which help his imagination towards a central theme. It is not only in the pictures we have mentioned and such canvases as *Wild Wales* or *The Mouth of the Severn* that Mr. Gere displays this surety of instinct in knowing how to affect the imagination. These pictures reveal his resources in a class of subject that he has made peculiarly his own, but, as we indicated at the beginning of this short appreciation, this side of his art is only one manifestation of his talents, though the one perhaps in which it is possible to find the greatest charm.

Sometimes we could wish for just a little more austerity of colour in this art, to bring the colour into agreement with the manly quality of the line. With this one exception it would be difficult to point to faults in this work, so perfectly does it subscribe to self-imposed limits and so eminently suitable is it for living with, which cannot be said of a great deal of modern art in these days when the exigencies of vast exhibitions control the policy of the average artist.

Mr. Gere is wise, we think, in the comparatively small scale upon which he works, a scale which permits of refinement and economy of style. Returning constantly to very similar themes he never repeats himself; his exceptional faculty of invention and knowledge of the elements of design put a great variety of composition within his reach, and attendance upon nature renews his inspiration after every effort and always lifts his achievement out of the rut of mannerism into which the artist who is betrayed into too much studio-production inevitably falls. Mr. Gere is always curious for new effects, always seeking fresh revelations from the scenes he loves; and while he retains so much love and curiosity in his practice he will not disappoint the admirers who eagerly look for his pictures in the recurring exhibitions of the New English Art Club or elsewhere.

OAKLEY HURST.



"MOUNTAIN PASTURES IN NORTH ITALY."
FROM A TEMPERA PAINTING BY CHARLES M. GERE.

THE ROUART COLLECTION.—III. THE WORKS OF MILLET. BY HENRI FRANTZ.

THAT day, never to be forgotten by all *amateurs*, art-collectors, and art-lovers, when, prior to its dispersal by public auction, the Rouart Collection was placed on exhibition in the fine galleries of MM. Manzi Joyant and Co. in Paris, the works of Corot and of Daumier caused a sensation and achieved a success which are still fresh in the memory; but the true *amateurs*, after having admired the works of these masters as they deserved, turned to pause in tender respect before the paintings and drawings by Jean François Millet.

For Millet was another of those great artists whose works occupied a preponderant place in this famous collection; Millet himself was also one of the intimate friends of M. Henri Rouart, and the works by which the artist was represented in his collection were perhaps the most finished and perfect productions of this master. Hence it was that one of the greatest connoisseurs in Paris, one of those who know most about French painting, said to me before the sale: "We have in the Louvre so complete and choice a collection of Corots that it would in truth be unnecessary for the Government to purchase still more of the works of the master of Ville d'Avray—however exquisite those in the Rouart Collection may be; but what at all costs they ought to acquire are certain of the paintings by Millet and all those drawings, unsurpassed in form and conception, in which he sings so magnificently the poem of the Earth!" This *amateur* spoke truth, but unfortunately his desires, and our own, were not to be realised in so far as the very finest of the paintings by Millet are concerned, for these have departed, probably for ever, from France's possession, and only some very beautiful drawings have been saved for the national collection at the Louvre.

It is, indeed, a thousand pities. For we must keep well in mind that the *Angelus*, bequeathed to the Louvre by M. Chauchard, who repurchased it in America, represents but imperfectly, despite its celebrity, the great genius of this Barbizon master. As a matter of fact the *Angelus* has been repainted! This statement is supported by certain precise



"LE PRIEURÉ DE VAUVILLE, MANCHE" (PEN DRAWING HEIGHTENED WITH WASH AND PASTEL). BY J. F. MILLET
(Photo, E. Druet, Paris)

evidence, notably that adduced by M. Henri Rochefort, and, even leaving aside this evidence, one has only to closely examine the picture itself, no matter if it be with an eye but little expert in such matters, to become convinced of the truth of this assertion. It would, therefore, have been of paramount importance to supplement the insufficiency of the *Angelus* and complete the *ensemble* of other works by Millet in the Louvre by the addition of one of the masterpieces in the Rouart Collection. However, it was not to be, and we and all the admirers of this master's work can only regret it most sincerely.

What then, were the works by Millet which were chosen with such loving care by M. Henri Rouart and preserved by him until the posthumous and, alas! final dispersal of his beautiful collection? First of all comes the work numbered 239 in the catalogue and entitled *La fin de la journée (L'Homme à la veste)*, which figured at the Centennial Exhibition of French Art in 1900 under the name of *L'Homme à la houe*. The picture measures about 23 inches in height by 29 inches wide (58 by 73 cm.), and depicts a peasant standing upright against the low-lying horizon of the plain of Chailly; he has placed his mattock on the ground beside him and is drawing on his coat. The effect of twilight has been rendered by the painter with an admirable *finesse* and delicacy of brush, and the figure is as it were modelled in the colour with a simplicity and harmony which cannot be adequately expressed in words.

This work was engraved by Millet himself, and on one of the impressions, which is in the possession of the painter Roll, the artist has written with his own hand: "*Il faut faire servir le travail à l'Expression du Sublime; voilà où est la vérité.*" These few words define and sum up amazingly well the thoughts of the artist, and it is certain that few human productions in the history of art are capable of creating such an impression of nobility. Let us remind ourselves that this picture, which appeared in the Millet sale on May 10, 1875, was also shown at the Millet Exhibition in the Ecole des Beaux-Arts in 1887, numbered 58 in the catalogue. It was valued at 100,000 francs by M. Durand-Ruel and M. Brame, the "experts" of the Rouart sale, and in the auction-room it fetched 115,000 francs, this price being given for it by Mr. Knoedler of New York. This purchase, which once again deprives us of one of the most important examples of French art and thought—one of those precious



LANDSCAPE (PEN DRAWING WITH WASH) *(Photo, E. Druet, Paris)* BY J. F. MILLET



(Photo, E. Druet, Paris)

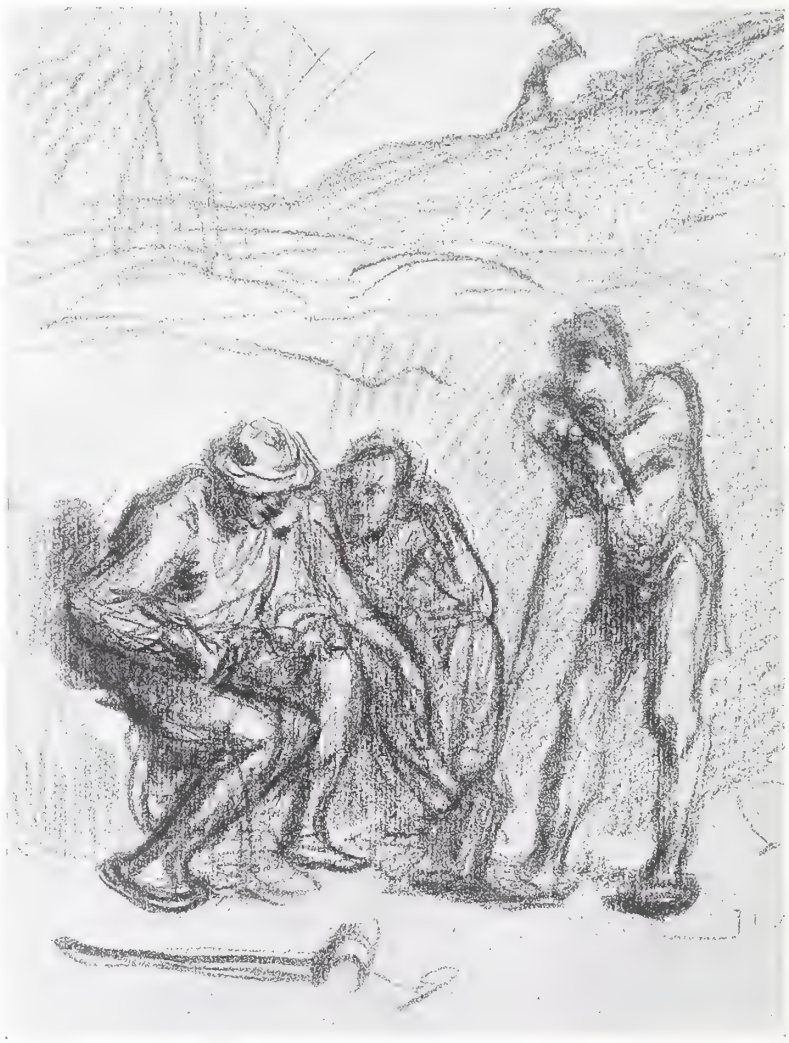
"LE COUP DE VENT." OIL PAINTING ON CANVAS BY J. F. MILLET

possessions which together form a part of the patrimony of a country in the same way as its monuments, landscapes, and its cathedrals—this loss compels one to regret anew that we have no law, analogous to that of Italy, forbidding the export out of France of her works of art. This measure will assuredly be one day passed, but will it be still in time?

Another very beautiful Millet is the one entitled *Le Coup de Vent*, a very powerful picture of a storm. As principal *motif* in the painting we find an oak torn up by its roots by the force of the tempest and menacing in its fall a shepherd and his flock, who flee from imminent destruction, while through a break in a sky all covered with clouds the light comes down over a village. This imposing subject—a little too severe it may have been for the taste of some of the purchasers—fell short of the figure at which it was estimated by the experts and fetched only 60,000 francs, at which sum it passed to M. Georges Bernheim.

These two pictures represent the high-water mark reached in the sale by Millet's paintings, but there were other works which deserve to be remembered, and first the robust *Paysanne*, a little panel of wood 18 cm. high by 24 cm. wide (about 14 by 19 inches), which reached 31,000 francs; here we find depicted the figure of a young woman seated against the trunk of a tree in a meadow—her red knitted bodice with its blue sleeves is painted with much richness as well as with exceeding restraint. Other pictures are the *Effet de Soir*, a little landscape with two large ricks (6800 francs); *Bûcheronnes*, three women returning from the woods, their backs bowed under the weight of large bundles of faggots (40,200 francs); *Les Étoiles filantes*, a picture full of idealism, illustrating a passage from Dante's "Inferno," and originally from the collection of Alexandre Dumas (27,000 francs); *L'Amour Endormi*, a charming fantasia (10,100 francs); *Le Barde et Ophélie* (8100 francs); *Entrée de la Forêt à Barbizon* (6700 francs); *Baigneuse*, a work of exquisite tonality (10,000 francs); *Le Vieux Mendiant* (2000 francs); and *La Sainte Famille* (9100 francs).

Our readers will not have forgotten the Special Winter Number of 1902 devoted by THE STUDIO to Corot and Millet. Here, besides a number of paintings by Millet (among them the *Homme à la houe* just referred to) one may also find a very beautiful collection of the master's drawings. These productions figured likewise in great number in the collection of M. Rouart, some of them being examples of premier order. This *amateur* in fact con-



"LE REPOS DES TRAVAILLEURS" (BLACK CHALK DRAWING). BY J. F. MILLET
(Photo, E. Druet, Paris)



(Photo, E. Druet, Paris)

"PHŒBUS ET BORÉE" (PASTEL). BY J. F. MILLET



(Photo, E. Druet, Paris)

"BÛCHERONNES" (OIL PAINTING ON CANVAS). BY J. F. MILLET



(Photo, E. Druet, Paris)

"BERGÈRES SE CHAUFFANT" (CHALK AND PASTEL). BY J. F. MILLET



"LE CANTONNIER" (CHALK DRAWING). BY J. F. MILLET

(Photo, E. Druet, Paris)

sidered, and most justly, that Millet was greater as a draughtsman than as a colourist. Take the majority of the paintings of the great Jean François, do they not arouse admiration for their magnificent construction, for their sympathetic and powerful draughtsmanship, the fidelity with which their creator has sung the life of the country, and the beauty of the free unfettered gestures of mankind in close communion with nature? But all these, and many other thoughts, are expressed rather in line and form than by colour. Although in his use of the latter the artist was often very powerful or very delicate, this, it is quite evident, was not by any means his favourite means of expression.

Moreover, Millet rarely, if ever, used more than a few colours, and evinced an affection for low tones, for blacks and greys of infinite variety. Do not let us forget that we have here—and this is precisely his merit—a simple soul, simple as much in thought as in artistic expression, simple and unaffected as are the hearts of the peasants whose lives he depicts so superbly, simple as is nature herself.

The drawings of Millet have then the same merits as his paintings, and are indeed in a measure even superior to them, in that they reflect in a manner more direct, more immediate, and more sympathetic the man's emotions concerning the poem of the earth. Furthermore it is well known that Millet attributed great importance to his drawings, for he gave to a series of twenty-one of these which seemed to him of the most importance, the title of *L'Épopée des Champs*; these are the different strophes of that epic poem, these drawings which were to be found at every turn in the Rouart Collection, the remembrance of which brings back to us a profound emotion.



"BERGÈRE APPUYÉE SUR SON BÂTON" (BLACK CHALK DRAWING) BY J. F. MILLET
(Photo, E. Druet, Paris)

In the Rouart Collection there were no fewer than fifty-six drawings or pastels and one very beautiful etching by Millet; the number alone gives us some hint of the importance of this unique ensemble, which was composed in almost every case of most beautiful and rare examples. At the same time it must be admitted that all the drawings did not fetch equally high prices. As the sale went on the figures fluctuated a little, and this variation in the values I attributed to the fact that, the drawings being so numerous, competition to possess them was not so keen, especially when the majority of the buyers had already acquired examples.

One of the most important works of the series was a pastel measuring 67 by 80 cm. (about 26 by 32 inches), entitled *Le Bouquet de Marguerites*—an admirable composition showing a large bunch of marguerites in a blue vase standing on a window-sill, while in the background behind the flowers is seen the head of a young girl. This well-known work—for it was one of those shown in the Millet Exhibition at the École des Beaux-Arts—reached the figure of 32,000 francs. Another pastel, a landscape without figures,

representing a view of Puy-de-Dôme, fetched 15,100 francs. This typical example was hung at the exhibition of 1900. The next item in the catalogue brings us back to figures again. This was *Phœbus et Borée*, a superb drawing reproduced in the Special Winter Number of THE STUDIO 1902, and also known as *Le Voyageur*, since it depicts a man on horseback on the sea-shore struggling with difficulty against the force of the wind. The artist has rendered perfectly the muscular effort of the rider, as he expresses it also in all the gestures and actions of the workers he has shown us in his pictures. This pastel was sold for 16,100 francs. Better still, however, do I like Millet when he celebrates and magnifies the labour of the fields, as in the exquisite work *Bergères se chauffant* (19,600 francs). In the slightest of their gestures these peasants evoke our admiration by the admirable nobility of their movement. They are true to life, but at the same time, such is the genius of the artist, they attain to the sublime harmony of the works of antiquity. From this point of view also, can one conceive of anything more noble than the *Paysan rentrant du fumier* (14,700 francs) or *Le Cantonnier* (9100 francs), or again *Le Vannier* (7400 francs) and *Le Repos des Moissonneurs* (6600 francs)?

What things might not be written concerning every one of these drawings! Each one opens up a new vista on the thoughts of the artist, each one affords a fresh proof of the variety of his vision and of his respectful fidelity to life. But for this we should require a whole book, and it would carry us far beyond the limits of this article. I must, however, mention yet one more among these beautiful works, a fine drawing, 29 by 48 cm., entitled *Bûcherons liant des fagots dans la forêt*, a veritable masterpiece which was without a doubt fully worth the 14,600 francs paid for it in the sale.

One ought not to bring to a close a study of the work of Millet as exemplified in the Rouart Collection without making a mention, in order perhaps to be of some service to the many admirers of the master, of some of the other drawings which were in the same collection. These are *Bergère appuyée sur son bâton* (3000 fr.); *Daphnis et Chloe*



"PAYSANNE" (OIL PAINTING ON PANEL) *(Photo, E. Druet, Paris)* BY J. F. MILLET



"LA FIN DE LA JOURNÉE (L'HOMME À LA VESTE)" (OIL PAINTING ON CANVAS) BY J. F. MILLET
(Photo, E. Druet, Paris)

(6200 fr.); *Paysage* (4700 fr., Musée du Louvre); *Le Prieuré de Vauville, Manche* (2100 fr.); *Paysage* (3800 fr.); *Ferme du Lot* (3050 fr.); *Offrande à Pan* (2600 fr.); *Les Bêcheurs* (5000 fr.); *L'Entrée de la Forêt à Barbizon* (10,200 fr., Musée du Louvre); *Portrait de Madame J. F. Millet* (7500 fr.); *La Fuite en Égypte* (5500 fr.); *La Sainte Face* (1050 fr.); *Paysanne* (7600 fr.); *Saint Jérôme* (1500 fr.); *Femme vue de dos* (3700 fr.); *Étude de nu* (3300 fr.); *Âne portant des paniers* (650 fr.); *L'Adoration des Mages* (1800 fr.); two drawings for the works of Fenimore Cooper (1650 and 2500 fr.); *Paysage d'Auvergne* (2400 fr., the Louvre); *Étude de nu* (2050 fr., the Louvre); *Étude de femme* (3000 fr.); *Les premiers pas* (2700 fr.); *Paysans endormis* (1450 fr.).

There remain to be noticed certain works of great importance by other masters whose talent was early appreciated by M. Rouart, and to these, therefore, I propose to devote my concluding article on his collection. H. F.

THE LANDSCAPES OF COROT

WITH the exception of Turner no landscape painter enjoys more universal popularity than Corot. In his native France, in Germany, Holland, America, and Great Britain his poetic canvases are much sought after and admired, while his influence on present-day landscape art is unquestionable.

The Editor has in preparation an important work on the landscapes of Corot, dealing more especially with the later and finest period of the master's art, which will form a companion volume to "Turner's Water-Colours at Farnley Hall" issued last year. There will be thirty plates in facsimile colours made direct from carefully selected examples in well-known public and private collections in France, England, and elsewhere, and every effort is being made to ensure the reproductions being as perfect as possible.

Mr. D. Croal Thomson, author of "The Barbizon School" and the well-known authority on the works of Corot, is contributing the letterpress.

The Château of Rosenborg, Copenhagen



"EFFET DE SOIR" (OIL PANEL) *(Photo, E. Druet, Paris.—See p. 100)* BY J. F. MILLET

THE CHÂTEAU OF ROSENBORG, COPENHAGEN, AND ITS COLLECTIONS. BY GEORG BRÖCHNER. *(First Article.)*

LIKE a huge, magnificent Renaissance jewel-casket, proudly resting on a cloth of rich green velvet, the château of Rosenborg stands in its charming grounds, filled almost to overflowing with priceless treasures, unique in beauty as in value, gold and silver, jewellery and enamel, *objets d'art* and furniture, lace and ivory, crystal and porcelain, the sum of many centuries of diligent collecting on the part of the kings and queens of Denmark. The exclusive continuity in its growth, the romantic and historical memories with which it teems, the exceptional opportunities which royalty possessed, at least in days gone by, for acquiring all that was most exquisite in art and craftsmanship, and the lavishness with which these opportunities were used have tended to endow this collection—the chronological collection of the kings of Denmark, as is its official name—with a singular charm.

King Christian IV of Denmark, since the time of the Waldemars the most conspicuous figure in the long gallery of Danish kings, was not only fond of erecting stately buildings, but he was himself an eminently skilful architect, out of the Dutch-Italian Renaissance evolving a style known, in Scandinavia at least, as that of Christian IV. He has set himself many a handsome monument, known for its peculiar and elaborate splendour far beyond the borders of his kingdom, but in chaste and harmonious beauty not one of them surpasses the little château of Rosenborg. This edifice was built in some gardens laid out a few years previously in lieu of the old castle gardens, which on account of their more central location had been given up for building purposes, and work was commenced in the year 1610. King Christian, however, had his hands pretty full and, himself superintending the building operations, progress was but slow, the château not being finished till the year 1625. There is a tradition that Inigo Jones assisted the king, but I am not sure whether it is more than a tradition. The castle was originally surrounded by moats and ramparts—some of the former still remaining—but had otherwise but little of a stronghold about it.

Rosenborg was a favourite place of residence with its royal builder, and when he, then staying at the far larger and more imposing castle of Frederiksborg, also erected by him, felt his end approaching, he, on February 21, 1648, was conveyed, in a long sledge drawn by eight horses, to his beloved Rosenborg in order there to breathe his last, his death taking place a week later. The château for a long time remained a popular residence with Danish kings, and within its walls were witnessed many a sumptuous banquet and many a merry drinking bout, until it was eventually given

up to the housing of the treasures now in its keep.

The exterior aspect of Rosenborg has been preserved almost without alteration; copper roofing was substituted for the original slate during the reign of Frederick IV, and subsequent repairs have otherwise made amends for most of the mistakes committed at the instance of some of King Christian's successors. Thus the paint with which the red brick and the sandstone bands and ornaments of the walls had more than once been besmeared was removed, and incongruous latter-day windows, again, had to make room for the original small panes in their leaden setting.

As regards the interior, time has wrought greater changes, especially in the two upper stories, where Renaissance had to give way to later styles, baroque and rococo. This, however, need be no matter of regret, inasmuch as the alterations have unquestionably been brought about by artists of great ability and without the exchequer being unduly considered—rather the reverse perhaps. Christian V, for instance, infatuated by the extravagant splendour of the court of Louis XIV, tried, albeit in a more modest way, to follow in his wake and thus the collections of the different kings and queens to a great extent are still to be seen in the original surroundings of the period, an ideal arrangement which more than one museum is now striving to adopt, but which at Rosenborg time and circumstances have brought about in an entirely spontaneous manner.

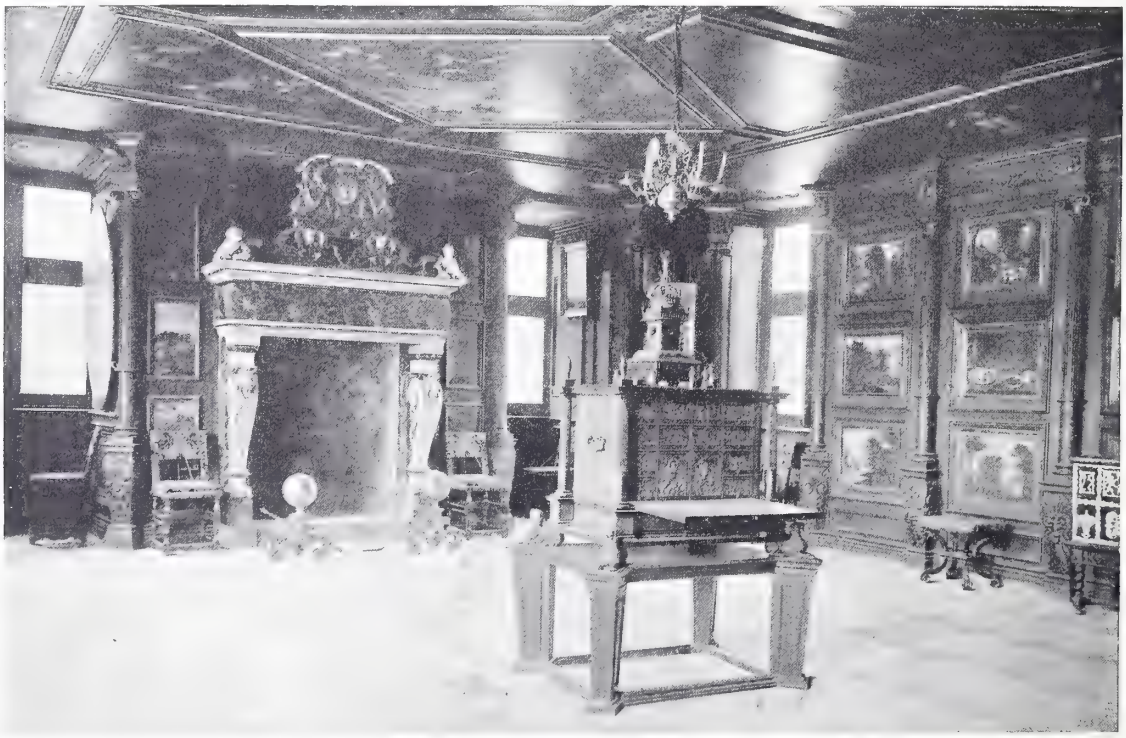
The entrance to the castle is now by way of the northern and southern tower, and leads into a long corridor or gallery which connects the two large apartments at the ends of the building. The northern of these is one of the most interesting and pleasing, though by no means the most elaborate in the château. It is called the Audience Chamber of Christian IV, but appears formerly to have been known as the Queen's Apartment. There is a warm, mellow restfulness over this room; a span of three hundred years has made the oak in pillars, panelling, and ceiling, and the numerous, evenly sized paintings let into the panels —one of which happens to be dated 1613—tone together as rarely do paintings and wood; and it is a matter of wonderment to me that this room has never inspired latter-day architects to somewhat similar efforts. Twenty-two Ionian semi-pillars or



THE CHÂTEAU OF ROSENBORG, COPENHAGEN FROM A PHOTOGRAPH

pilasters support the ceiling, in which, too, paintings have been let in. These are supposed to have been painted by the artists Momper and Breughel, and though not, at least several of them, possessed of any marked artistic merit, their decorative effect is indisputable. The handsome fireplace of marble and sandstone is ornamented with the king's monogram and bears the date 1615. Of furniture, luckily, there is but little; a few chairs, into the velvet cover of which the king's monogram and motto, R.F.P. *(Regna firmat pietas)*, are woven in gold; there are a few stools, an old oak coffer of which part is seen in our illustration, and a handsome Renaissance cabinet also shown in the picture. The coffer is covered with green velvet and has finely designed yet not too elaborate iron mountings; it bears the date 1599 and the entwined initials of King Christian IV and Queen Anna Catharina. Coffers of this kind, simple or otherwise, were in frequent use at the time and are still to be met with. Some few years older than the above-mentioned coffer is the cabinet referred to; it is made of ebony and gilded plaques, in which latter are embossed and graven Biblical and mythological scenes, executed after "Biblische Figuren der alten und newen Testaments, gantz Kunstlich gerissen Durch den weitberhümpten Vergilum Solis zu Nürnberg, Frankfurt am Main, 1560." It is a very fine specimen of the elaborate cabinets in which the craftsmen of several German towns at that period excelled, and of which not a few have found their way to the residences of Danish and Swedish kings and noblemen, amongst other mediums through that of the Thirty Years War. The Rosenborg cabinet rests on four gilded lions, but the stand, as is generally the case, is of much later origin.

King Christian IV was a fine fellow, good in warfare, in tournaments, and over a beaker, and though able to stand more than most of his confrères he frankly recorded in his diary when he too had taken more on board than he could conveniently carry. Hence Rosenborg was often the scene of banquets and revelry, both during his reign and later. Thus, on April 14, 1771, a dinner-party was given in this apartment by King Christian VII and Queen Caroline Mathilde, the sister of King George III of Great Britain, amongst the guests being the then omnipotent Struensee, who wrecked her life and paid for his audacious liaison with his head, Brandt, his faithful friend who had to share his cruel fate, and the latter's amour, the Countess Holstein, besides some high court functionaries. In less than a year there was another banquet



CHRISTIAN IV'S AUDIENCE CHAMBER, FORMERLY KNOWN AS THE QUEEN'S APARTMENT



THE MARBLE HALL

in this historic hall (which also at times has served as a chapel), but the queen, Struensee, and Brandt were then prisoners, the two men awaiting their doom; they were both beheaded on April 28 on the commons outside the city, the king's marriage with his frail and beautiful queen having already been dissolved. A striking bronze bust of Christian IV, understood to be the work of a French artist, ornaments a corner of the Audience Chamber.

A door in the south wall leads to a room known as the Queen's Lacquered Apartment or the Study of Christian IV. The panels of the oak walls are still decorated with Japanese paintings probably brought to Denmark, with some Chinese porcelain figures placed over the doors, by a Danish nobleman who visited the Far East. The ceiling is ornamented with stucco and paintings, and the room contains Christian IV's writing-table with several personal requisites of the king, besides other pieces of furniture and numerous pictures, weapons, miniatures, and other objects closely associated with him. In fact all the rooms at Rosenborg abound in articles of virtu, many of which would make the most fastidious collector covetous.

I must pass by a couple of smaller apartments, perfect in their appointments of the period, with handsome stucco ceilings—the one in the Garden Apartment being decorated with a painting by Benedict Coiffre representing a bacchanal—woven tapestries, and marble fireplaces.

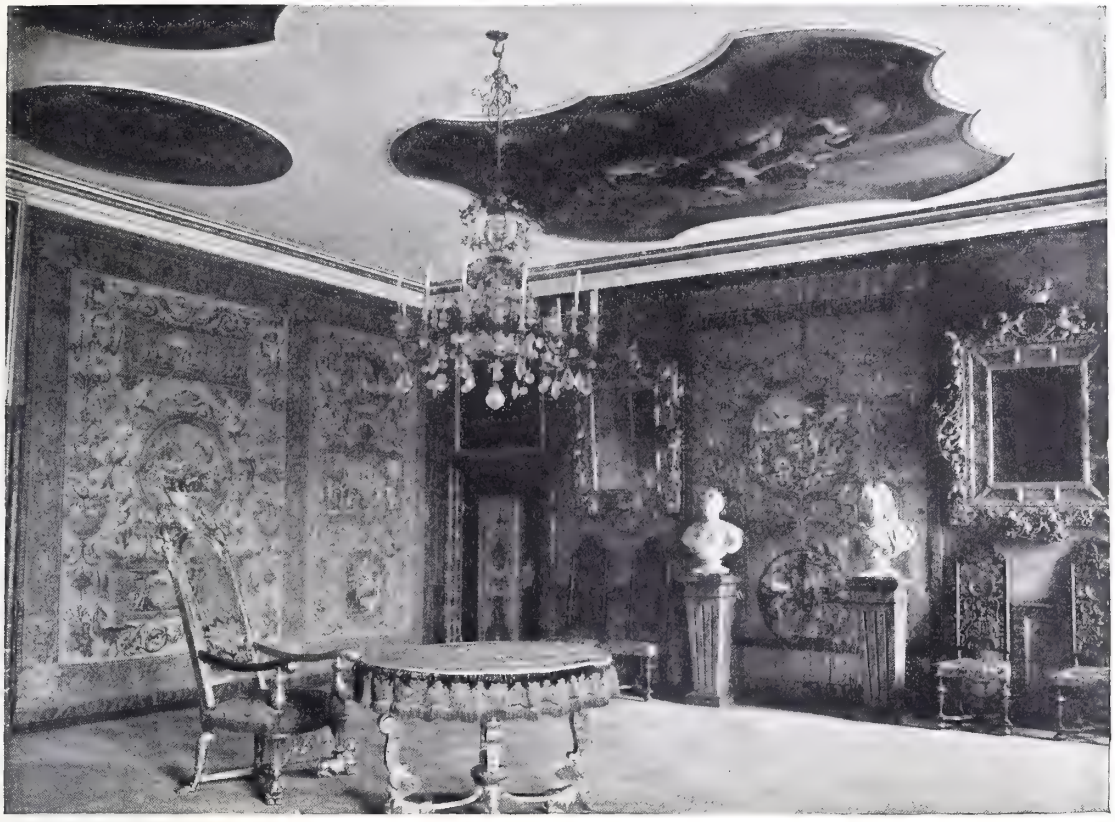
A door from the other of these rooms, the Dark Apartment, leads to the Marble Hall, remarkable for the elaborateness of its decoration and a full-blown flower of the sumptuous baroque period, the ceiling more especially. Its stucco is singularly bold and powerful, female figures and genii alternating with elaborate baroque ornaments; in the centre are two paintings, the Crown Regalia supported by genii. Corinthian pilasters support the ceiling, the walls and the pilasters being of marble stucco and the floor covered with marble slabs. The room in its present style dates from the period of Christian V, whose monogram and that of his queen embellish the doors, as do the coats-of-arms of the Scandi-

navian kingdoms, within round medallions, the two side walls. It contains several exquisite cabinets and *objets d'art*, some alterations in the placing of the furniture having taken place after the date of our illustration, of which more anon. The Marble Hall in its time was not infrequently used for court and social functions, but its cold splendour in my opinion cannot by a long way vie with the rich, mellow, and more self-contained hues of some of the apartments preserved in their original style; still the hall is a true child of its time and as such highly interesting.

Another handsome room from the same period is the King's Apartment, at the opposite end of the building to that of the Audience Chamber and of the same size. The walls are covered with handsome *haute-lisse* tapestries, which are supposed to hail from Belgium, being signed in two places with the name of the manufacturer, M. Wauters. The ceiling, a portion of the room to the embellishment of which much attention was given at the time, is decorated with paintings representing, it is surmised, the band of King Christian IV with a portrait of his bandmaster, Melchior Borchgrevinck, dancing genii surrounding the musicians. The handsome marble fireplace was for upwards of a century ruthlessly bricked up, but in the 'seventies of last century it was restored to its original beauty. Above the fireplace is the portrait of Christian V, painted by d'Agar and set in a marble frame. The floor was originally covered with black and white marble slabs; these in the year 1722 were removed to the newly erected Castle of Fredensborg, which received its name of Castle of Peace on October 11 that year, when the king celebrated his birthday there, in commemoration of the peace with Sweden concluded two years previously—one instance amongst many of the fickleness of royal builders. The chapel at Frederiksborg in its turn had to give up its white marble slabs, which replaced the intermediate wooden floor in the year 1877. In the time of Christian V this apartment contained but a limited quantity of furniture, but under subsequent kings several additions were made, some of this furniture having since been transferred to other rooms in the château. It now



THE KING'S APARTMENT



THE ROSE APARTMENT

contains fine specimens of furniture from the period, besides an abundance of busts, statuettes, portraits and other paintings, dresses, arms, &c.

On the first floor are the apartments of the subsequent kings of Denmark. Some of these have undergone several changes of late years, and none more so than that called the Rose Apartment. Its vicissitudes have been manifold, and I, and many with me, trust the present phase may not be its final. Our illustration shows it in the state to which it had been restored, if one could use the word in this connection, during the latter decades of the last century, when in refined and subtle beauty it could vie with almost any room in the château. The silk tapestries which then covered the walls were probably brought from Italy by King Frederick IV; they are supposed to have been used in the bedchamber of Crown Princess Marie Sophie Fredericke at the Palace of Christiansborg, in which case they must have been saved from the destruction of this palace by fire in the year 1794; they are believed to have been then used at the palace of Hörsholm, and when this was pulled down at the beginning of last century to have been conveyed to Rosenborg. The very handsome paintings on the ceiling, by Coiffre and Krock, have only for some four decades graced their present place, having been brought from Frederiksborg Castle, as was the marquetry floor. The chair and table in the centre of the room are embossed silver and exceedingly handsome, as were the mirrors, busts and pictures then supplementing the equipment of a very lovely room. But a change has come over the spirit of this dream. Frederick IV has had to give way to Frederick V, gilt leather has replaced the silken tapestry, and a number of elaborate cabinets now adorn its walls, amongst them the huge and famous Lehmann cabinet; and in the centre of this room, in shop or auction-room fashion, has been arranged a huge display of Flora Danica china (removed from the porcelain room), the white masses of this otherwise very charming china clashing terribly with the hues of the apartment.

The Princess's Antechamber is a little less regal in its equipment; the walls are covered with woollen tapestry and the floor is wood. The ceiling, divided into a number of partitions, dates from the time of Christian IV; it is decorated with paintings of birds, garlands, and allegorical figures, the central portion perhaps being a representation of

the manner in which the gardens of the château were laid out in the time of Christian IV. The room contains a rich collection of highly interesting and valuable articles, mostly connected with the history of King Frederick IV ; a portion of the furniture hails from Italy.

The bedchamber with the throne bed enjoyed only a short-lived existence, a brief decade ; the bed, which had been reconstructed in the year 1899 and two years later placed in the surroundings shown in our illustration, having already been discarded ; however, it formed a very sweet harmonious picture in dainty hues and deserves being perpetuated, the more so as the hanging, partly painted and partly embroidered, has been allowed to remain.

I must reluctantly leave the apartments set aside for subsequent kings and queens for a future occasion ; they, too, are rich in exquisite furniture, *objets d'art*, gold and silver and lace, but less so as we approach the present day It was difficult to find even a moderate room for King Christian IX, and his frugal and plain belongings form an almost pathetic contrast to those of his predecessors.

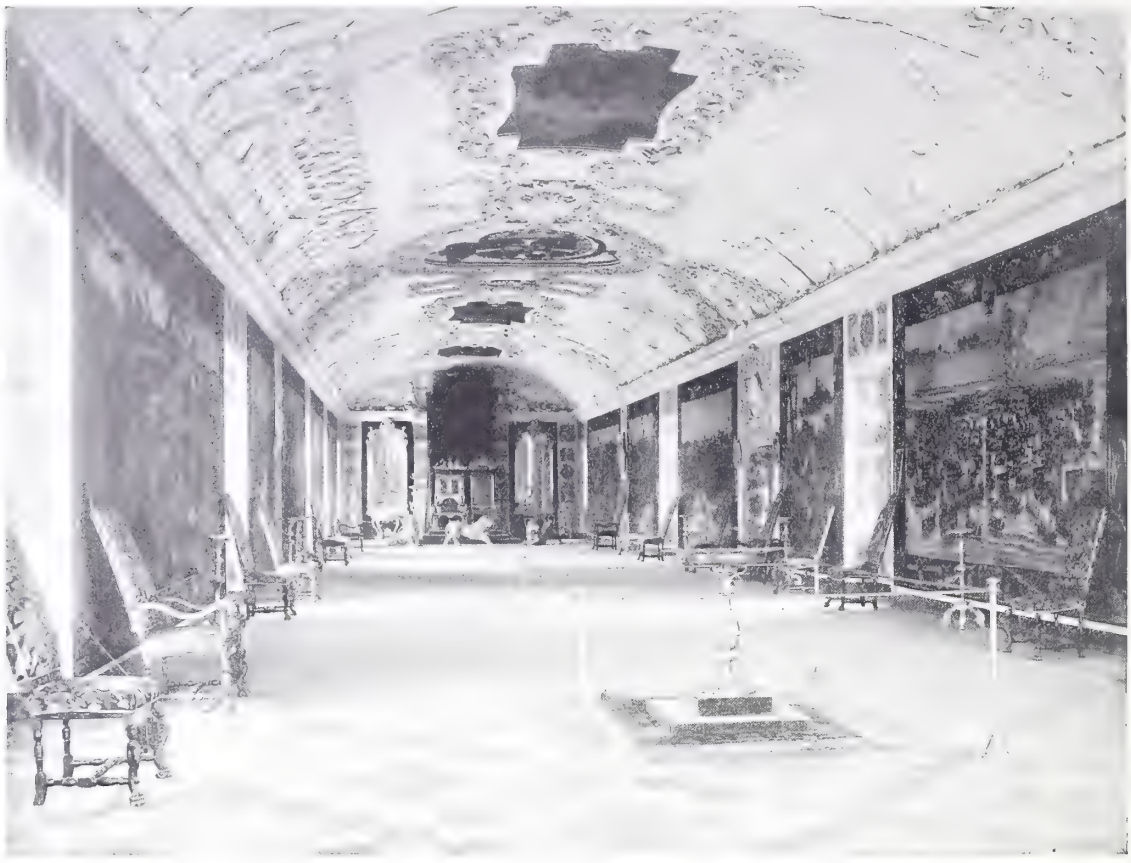
The commodious and beautiful Knights' Hall occupies the entire length and breadth of the second story of the château, and consequently is 150 feet long and 28 feet broad. It was originally decorated with a number of large pictures representing the occupations and pleasures of a man during his different ages, but underwent a complete transformation towards the end of the seventeenth and the beginning of the eighteenth century, the outcome being the splendid hall as it now stands. The twelve large "Gobelins" which cover the side walls were designed by the painter Peter Andersen, and woven at Eichen's factory at Köge, a small Danish town. They represent a number of episodes in the Scanian War, Danish victories at sea and on land ; they are surrounded with emblems of war and have interwoven short descriptive verses of the battles they depict. They were woven at the



THE PRINCESS'S ANTECHAMBER



THE BEDCHAMBER OF FREDERICK IV
IN THE CHÂTEAU OF ROSENBORG



THE KNIGHTS' HALL

instance of King Christian V, and are of a very striking and picturesque effect. The stucco ceiling, an example of the finest craftsmanship, dates from the years 1706 and 1707, among the names of the eight artists who worked upon it being several Italians. The four paintings in the ceiling are by Heinrich Krock and represent the Royal Regalia. A marble bust of King Christian IV ornaments the fireplace at the south end of the hall. At the opposite end stand the throne chairs of the King and Queen of Denmark, respectively of narwhal teeth and of wood covered with solid silver, and guarded by the three famous silver lions of the Danish coat-of-arms, while at the other end again is the still more interesting royal font, of silver-gilt, a splendid example of the silversmith's craft. This hall also contains some very handsome chairs, silver mirrors, silver candelabras and gueridons. Needless to add that it was used, on special occasions, for banquets and balls. Along its sides are three turret chambers, one containing the Crown Regalia, the other two exquisite collections of old glass and china. A more detailed account of these must stand over for the present.

SOME WATER-COLOUR DRAWINGS OF MOUNT ATHOS BY GEORGES KOSSIAKOFF.

A FEW years back we had the pleasure of introducing to readers of this magazine the work of the Russian artist whose name appears at the head of this note. The drawings we then reproduced formed part of a particularly interesting series depicting interiors in the ancient palace of the Czars of Russia within the precincts of the Kremlin in Moscow. M. Kossiakoff was trained as an architect, but these and other water-colour drawings of his showed that he also possessed the gift of pictorial expression in a marked degree. That in the meantime he has not receded in this respect is amply proved by a very attractive series of drawings recently executed in which he has recorded various aspects of that remarkable religious settlement known generally as Mount Athos and less often as the Holy Mountain, which, after being for some centuries subject to Turkey, has recently secured its complete independence. It is to this series that the four water-colour drawings we now reproduce in





WATER-COLOUR DRAWINGS OF MOUNT ATHOS BY GEORGES KOSSIAKOFF.

1. THE GREEK MONASTERY OF DOHIAR.
2. THE RUSSIAN CONVENT OF RUSSICO.





WATER-COLOUR DRAWINGS OF MOUNT ATHOS BY GEORGES KOSSIAKOFF.

3. OFFICES OF THE GREEK MONASTERY, VATOPEDI.
4. HOSTEL OF THE BULGARIAN MONASTERY ZOGRAPH



"THE COURT OF THE MOSQUE OF SULTAN BAYAZET, CONSTANTINOPLE"
FROM A CHALK DRAWING BY GEORGES KOSSIAKOFF

colour belong, and with them is given a reproduction of an excellent chalk drawing executed in Constantinople.

Apart from their artistic qualities, these drawings of "Old Athos" have an interest from the historic point of view. The Holy Mountain has for centuries been the repository of those traditions of Byzantine painting which are operative at the present day so far as regards the production of the icons or sacred pictures which adorn the "beautiful corner" in millions of Russian homes. A large number of the eight thousand odd monks who dwell in or around one or other of the numerous large convents established in past centuries at various points on the peninsula, themselves practise painting according to the time-honoured formulæ, while others are engaged in handicrafts of different kinds. Some of the establishments are of great antiquity; that called Vatopedi, for instance, going back to the tenth century, while the latest of them (Stavroniketa) dates from the sixteenth century. In the libraries of some of them are preserved many ancient illuminated manuscripts of rare interest.

THE ORIGINAL ETCHINGS OF DONALD SHAW MACLAUGHLAN. BY E. A. TAYLOR.

It is perhaps more difficult during the present age than at any previous time to write a just appreciation of an artist's work and especially so if he happens to be young. We have become enthralled with stories of neglected genius and in fear of adding to them we have become willing to receive elementary achievements with open arms and to laud anything we don't quite understand. That it should be so, though distracting, is at least healthy and in harmony with the spirit of the times. Art has never before enjoyed the great public appreciation and controversial popularity that it does to-day.

There is no doubt, however, that modern art does not kindle our imagination to the same extent as that of former years, which by some inherent prejudice we are prone to believe was more glorious than the present. But despite the continual raking up of the past for comparison, we



"LAUTERBRUNNEN" BY DONALD SHAW MACLAUGHLAN



"BEFORE ST. PAUL'S." BY
D. S. MACLAUGHLAN

have as many brilliant artists working in our midst as the past ever had. I can picture some enthusiasts throwing up their hands in horror and denouncing me with a list of names from Carpaccio to Rembrandt and a string of achievements that belong only to past epochs, but which are still taken as a standard for future attainment. We are apt to forget that work of the past is rendered alluring to the imagination by time, which permits us to weave garlands of thought around it without any great fear of the design being destroyed for its doubtful truth and adequacy.

After all it is but a transitory pleasure for our imagination to idle in the past; to dwell there only produces a sluggardly contentment in a nation, and a dominant spirit of copy in the artist. One has only to look round any growing city to find the truth of this statement in architects' designs and artists' wholesale adaptation of other nations' personalities and symbols. Amongst the numerous examples it will not be difficult to separate the art of original creators from those who evince no further progress than the beginning of the fairy tale—"Once upon a time." If at the outset the object of the artist is mercenary gain, then let him be content with "Once upon a time." "Contentment is great gain" may be a worthy motto for the stockbroker and financier, but for the artist it means great stagnation. In his pursuit of contentment he may pass through some ordinary tribulation, but I doubt if he will "live happily ever after."

With such thoughts as these I approach the etchings of Donald Shaw MacLaughlan. But in etching, unlike other mediums of expression, a study of affinity is limited to comparatively few pre-eminent masters. For the great influences that have effected the rapid recognition of the most prominent moderns one has not to look back much further than Rembrandt, Méryon, and Whistler. In the work of each of these artists



"CHIMNEYS AND CRANES" BY D. S. MACLAUGHLAN



"THE MARKET, VENICE"
BY D. S. MACLAUGHLAN

there are qualities of line, treatment, and subject which are adaptable to the outlook of almost any etcher to-day. How much their individual technical means of expression have been utilised by living exponents will not be difficult to trace. But no matter in what branch of art one may be employed, favourite and kindred influences arise. There are few genuine artists who will not admit of a continual struggle to retain their own individuality when working in their studios or direct from nature on subjects that recall early associations with similar subjects as interpreted by others. Perhaps the only remedy would be to deny at the outset of a student's career any lengthy period of access to examples other than those which may stimulate his own individuality.

In etching, however, the man who simulates to some extent the work of others is less open to criticism than the painter or designer who does the same thing. The field we have to deal with is smaller, and our attention is confined to the etcher's use of black-and-white lines, the main difficulty of expressing his own personality by them being in his realising their essentially symbolistic properties, while the ordinary illusion of nature's realities is better attained by the use of aquatint and by the method known as soft-ground etching. My memory, however, does not recall any instance in which MacLaughlan has employed aquatint to convey an emotion that could not be more spontaneously attained by pure line and a judicious wiping of the plate, and it is as an exponent of that more symbolistic and suggestive method that he excels.

A comparison of the accompanying illustrations of his work with those which appeared in this magazine some few years ago will clearly manifest the marked advance he has made in the interval. It will be noticeable, too, that in these later plates fewer influences assert themselves and detract from one's enjoyment of the means he has employed in recording his vision. Any that do linger are but superficial, and quickly pass through the net of reminiscence only of similar subjects.

In singling out from amongst Mr. MacLaughlan's many prints examples that will most reveal his



"THE WHITE PALACE" BY D. S. MACLAUGHLAN



"A CASTLE IN THUN." BY
D. S. MACLAUGHLAN



"A SONG FROM VENICE"
BY D. S. MACLAUGHLAN

individuality, I believe those dealing with his journeying in Switzerland will be at once convincing. In his *Lauterbrunnen* and *Rossinières* one can follow closely the creative impression wrought by each subject on his thoughts. In both he has given us visions seen through the lens of an artist's eye and not that of a mechanical focusing machine. There are probably no subjects more difficult to draw or that can more easily be made to look commonplace than those in which nature reveals her power and majesty by her mountains and hills. To draw them well is to know them well, and love them well, and that is fraught with some amount of danger. Before MacLaughlan, I cannot think of any American etcher who has portrayed mountain scenery in pure line with any marked success, but since the distinguished qualities of such prints as his *Lauterbrunnen*, *Rossinières*, and *The Grimsel* have been so generally recognised, many have attempted with minor success subjects of a similar magnitude.

In his early plates there were, as already hinted, traces of the influence of tradition, though not pronounced, but the series he produced in 1908 stamped him as one who had outgrown those early associations and become a new leader amongst the brilliant young American etchers. In his subsequent achievements one notices his hankering and search after something more vital than solitary landscapes and buildings. In his little print, *San Gregorio*, light and life are capitally expressed and the suggestion of movement delicately asserted with spontaneous freedom and economy of line. In his prints *A Song from Venice* and *Before St. Paul's* one notes immediately how the prevailing light and atmosphere is obtained without overforcing the darks. In composition *The Market, Venice*, leaves little to be desired; the artist's restrained treatment of the water just gives that liquid sensation of movement so often lacking in otherwise excellent prints of Venetian scenes. Technically and for colour suggestion *The White Palace* is distinctly pleasing, though I feel it a little disturbing in composition.

To further dwell on the illustrations accompanying this article is needless; each one represents a little milestone of attainment, justifying the etcher's right to the various honours he has obtained. Like all true artists, he has thoroughly mastered all the processes applicable to his special branch of expression. He early recognised that an etcher should be his own printer, and his knowledge and skill in that direction were fully appreciated by the French Government entrusting to him the reprinting of a considerable number of Rembrandt's plates. Of his own work only a limited number of prints are made, and the endurance of the plate is never commercially prolonged by steel facing, consequently many of his prints are now exceedingly rare. E. A. T.

[Of the etchings reproduced to illustrate the foregoing article those entitled *Before St. Paul's*, *Chimneys and Cranes*, *The White Palace*, *A Song from Venice*, and *San Gregorio* are from prints kindly lent by Mr. R. Gutekunst of Grafton Street.]



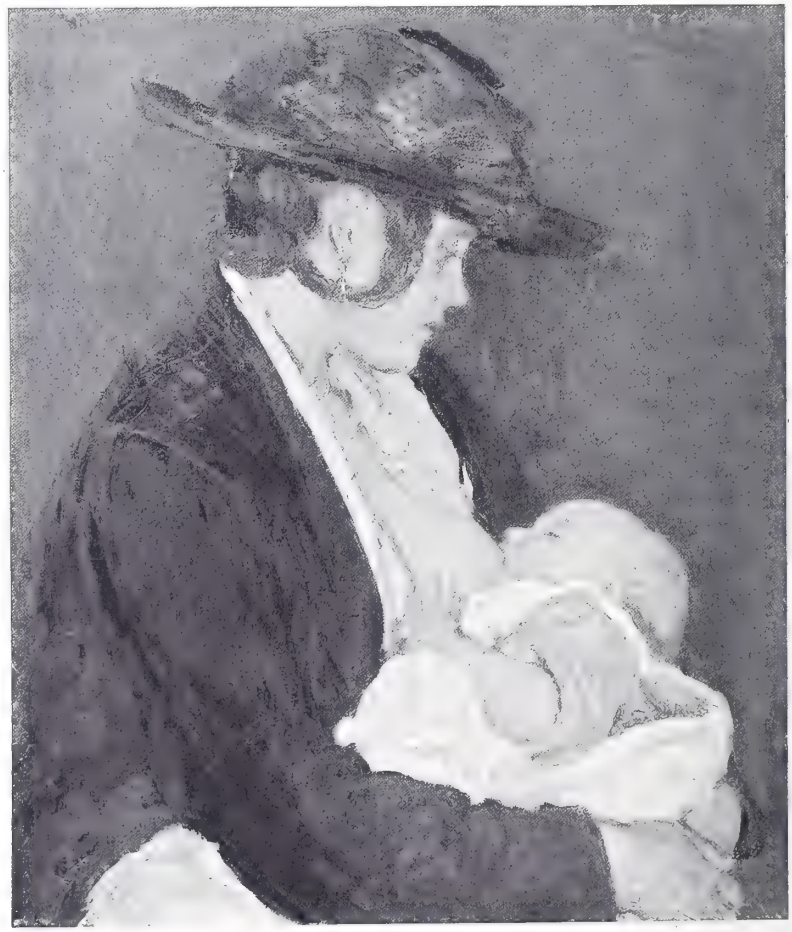
"SAN GREGORIO" BY D. S. MACLAUGHLAN

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—We can remember many more interesting exhibitions of the New English Art Club than the present one, which is marred by the monotony with which a newly introduced group of exhibitors, influenced by Post-Impressionism, play upon the same themes and reduce those themes always to the same kind of patterns. For the work of paramount interest in the present exhibition we must go back to the names with which all the recent successes of the New English Art Club have rested. We must go to the distinguished portrait, *Mrs. Hammersley*, by Mr. Wilson Steer, the painting *Myrtle*, by Mr. Ambrose McEvoy, and to Mr. Orpen's portrait of himself, painted in his own style and in the manner in which he is unrivalled. Mr. Steer has also a landscape, *The Inner Harbour*, which, with Prof. C. J. Holmes's *Dufton Pike from Backstone Edge* and *Windrush near Burford* and Mr. Mark Fisher's *In the Month of May* and *Apple Blossom*, ranks among the most interesting landscapes. The works we are reproducing also assist in giving character to the exhibition, as do Miss Alice Fanner's *Ramsgate—Inner Harbour*, Mr. Walter Bayes' *Illustration*, Mr. Charles M. Gere's *Juniper Hill*, Miss Ethel Walker's design for tapestry, *Spring*, Mr. Spencer F. Gore's *The Back Gardens*, Mr. Edward Butlar's *Spring in a Suburb*, Mrs. Evelyn Cheston's *In Somerset*, Miss Margaret Gere's *The Ten Virgins*, Mr. Elliot Seabrooke's *Blake Rigs*, and Miss Ursula Tyrwhitt's *Le Cap*, works, all of them, of individuality and some distinction. In the collection of drawings and water-colours notable features are Mr. M. Hogarth's *Santa Maria dei Miracoli*, Mr. H. Rushbury's *Breaking up the old G. P. O.*, Mr. Hanslip Fletcher's *Strand looking East* (one of the most interesting etchings this artist has yet produced), Miss Sylvia Gosse's *A Private Rehearsal*, Mr. Wilson Steer's *Valley of the Severn* and *Scene in a Park*, Mr. A. W. Rich's *Chatham*, and Mr. C. S. Cheston's *A flooded Holding*.

The exhibition of the Royal Society of Portrait Painters recently held at the Grafton Galleries represented the members well, but the work of the best members suffered from juxtaposition with inferior works. Taken by the best work in it, however, the exhibition was a very strong one. Prof. Sauter's *Mrs. Hermann Hirsch*, Mr. John S. Sargent's *Sir Hugh Lane*, Sir Hubert von Herkomer's *Thomas H. Mawson, Esq.*, Mr. John da Costa's *Mrs. Marshall Roberts*, and Miss Flora Lion's *Nancy, daughter of J. MacGillicuddy, Esq.*, were among the eminent features. Mr. William Orpen's portrait of *Sir John Anderson* was, however, the most impressive work. This portrait, we under-

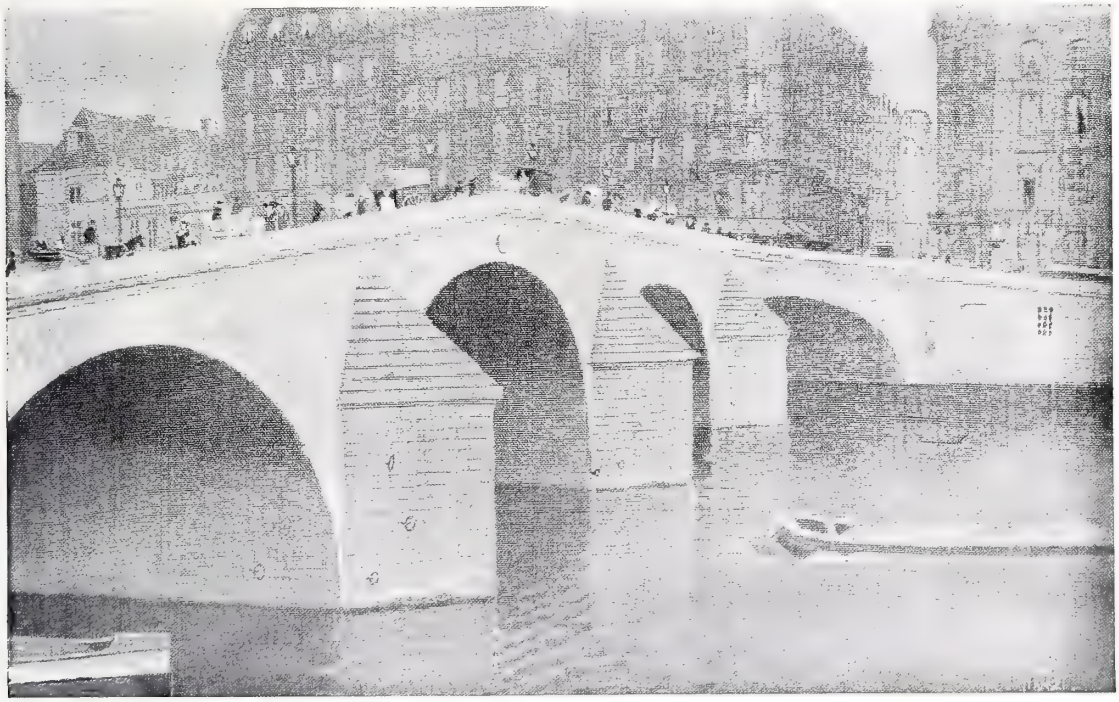


"COSTER-GIRL AND CHILD" *(New English Art Club)* BY T. C. DUGDALE



"THE WINDRUSH NEAR BURFORD" *(By permission of Geoffrey Blackwell, Esq.)* BY C. J. HOLMES

stand, is destined for India, and the artist in his colour-scheme has wisely taken the future environment of his portrait into account. Other works of importance were Mr. Fiddes Watt's *R. F. Scott, Esq., Master of St. John's, Cambridge*, Mr. J. J. Shannon's *Mrs. J. J. Shannon*, Mr. Harrington Mann's *The Lady Diana Manners*, Mr. R. G. Eve's *The Rt. Hon. Sir Cecil Clementi-Smith*, Miss Ellen L. Heath's *Mona Limerick*, and Mr. F. Waldo Murray's *W. Durac Barnett, Esq.* Mr. Philip de



"PONT ROYAL, PARIS" (WATER-COLOUR) *(New English Art Club)* BY J. E. SOUTHALL

László's art was represented very fully in the exhibition, and a charming work was Mr. Fred Leist's portrait, *Miss Kong Sing.*

The Pastel Society, whose fifteenth exhibition has just been held at the Royal Institute Galleries, were successful this year in the amount of interesting work displayed. The exhibitions of the Society continue to be divided between the exponents of the pastel for the sake of its inherent qualities and those who use it to obtain effects which could be as well obtained in oil or water-colour. The honours of the recent exhibition rested with the members who proved themselves to be of the former class. We were attracted by Mr. Lee Hankey's *Studies*, Mrs. Helen Bedford's *Miss Tersmeden* and *Miss Antonia Booth*; Mr. E. L. Lawrenson's *Gossip*, Mr. Von Glehn's studies in red chalk, Mr. Frank W. Carter's *Rye Church* and *River at Rye*, Miss Jardine's *Market Boats*, Mr. T. W. Hammond's *The Lock-keeper's Garden*, Mrs. Gwendolene Gibbon's *Still Life* and *Wooden Toys*, Mr. W. Sluter's *Le Lavoir*, Mr. Lys Baldry's landscapes, Mr. Terrick Williams's *Coming out of Church, Brittany*, Mr. Edward Chappel's *Sunset, Dieppe*, and *August*, and Mr. George Sheringham's *The Venetian Arch.*

The sixth annual exhibition of the Sir John Cass Arts and Crafts Society held recently at Walker's Galleries certainly calls for a notice, as craft-work, and good craft-work, is not too often seen. Jewellery was undoubtedly the outstanding feature of the show, and some excellent work, admirable alike in design and in workmanship, was exhibited by Mr. Harold Stabler, Miss Violet Ramsay, Miss R. Drummond, and Miss Dora Brooke-Clarke among others. Besides jewellery Mr. Stabler was represented by several pieces of metal-work, and in particular by seven very beautiful decorative panels in cloisonné enamel, all of them very fine both in design and colouring as well as in the quality of the enamel. The sculpture comprised some good pieces by Mr. Gilbert Bayes, among them two good designs for newel posts; a plaster study of a child by the Countess Feodora Gleichen; a relief by Miss C. E. M. Bousfield; two statuettes by Mr. Frank Gatter, and several pieces by Mrs. Stabler, of which the little figure entitled *Sauce* and two small bronzes were the most pleasing. Mr. Edward Goodwin showed a small bronze torso and a statuette, *St. Agnes' Eve*, beside which his two figures destined for the Whistler memorial seemed commonplace and uninspired.

At the Grosvenor Gallery there was to be seen a



"THE CRINOLINE" *(New English Art Club)* BY H. BELLINGHAM SMITH



"SPRING IN THE MOUNTAINS" *(New English Art Club)* BY MAXWELL ARMFIELD

series of drawings by Mr. William Strang which claimed a sincere welcome as examples of scholarly and serious effort. Among them were many of those portraits in coloured chalks which show well what a sound draughtsman he is, and what a shrewd and observant student of character; and there were also some studies—for certain of his pictures—which displayed not less convincingly his sense of style and his sureness in the statement of realities. With these were included a number of water-colours, excellent in their breadth of handling and firmness of touch.

Mr. W. W. Russell's exhibition of oil paintings and water-colours at the Goupil Gallery in Regent Street included some of his most memorable achievements. He has certainly done nothing better than his *Rochester Bridge* and *Calm Evening on the Medway*, wonderfully subtle records of effects of atmosphere and illumination and admirable examples of sensitive and well-controlled handling; and in other pictures like *The River Bend*, *Rochester*, *The Harbour*, *Looe*, *The Medway*, *Low Tide*, and the figure subjects *At the Window* and *The Broken Chain*, he displayed his great capacities in an especially convincing manner. The exhibition was a fascinating one and was kept throughout at a remarkably high level.

At Mr. McLean's gallery Mr. Montague Smythe recently brought together a considerable collection of his paintings in oil and water-colour; a collection notable for its pleasant variety and its well-sustained soundness of accomplishment. His daintily fanciful manner of dealing with nature was persuasively shown in subjects like *Eventide*, *Moonlight*, *A View*, *Hampstead Heath*, and *Pevensey Castle*, and in the tender water-colour notes, *The Bather* and *An Idyll*. Many of his Japanese studies, too, were markedly attractive in their delicate freshness and beauty of suggestion. There is always in his work a poetic quality which is the more worthy of praise because it is too often lacking in the performances of our present-day painters.

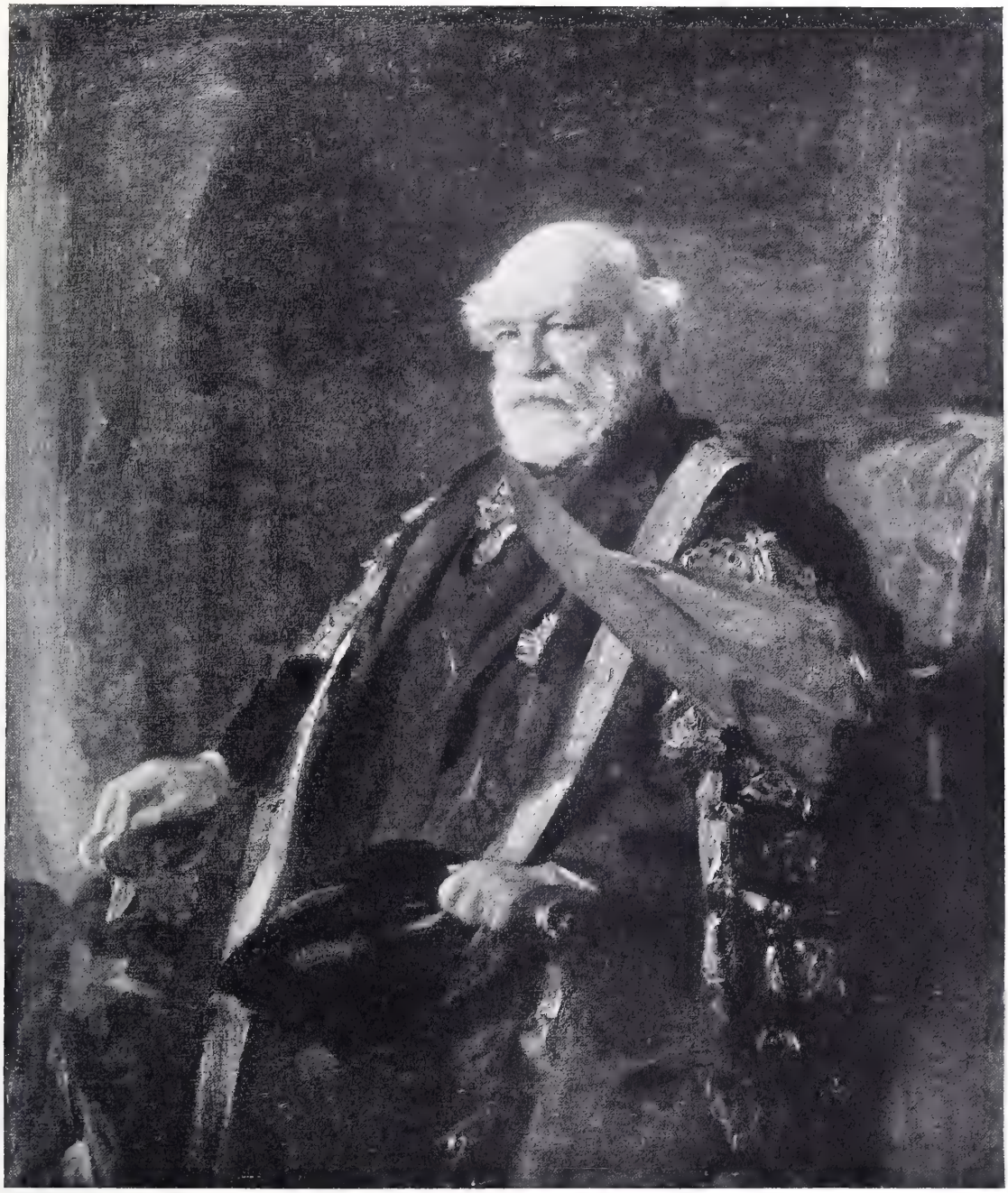
EDINBURGH.—The two distinguishing features of the Royal Scottish Academy Exhibition are vitality and repose. The former is inherent in the work, the latter is secured by its arrangement. It is no jostling crowd of canvases that meets the eye. Care in selection has been followed by giving each picture its proper quota of wall space, and the art lover and the general public alike can walk through the galleries without being repelled by discordant notes. When it is stated that five galleries contain only 294 paintings it will be evident that a fair proportion of the work is of considerable size, and with but few exceptions the larger pictures justify themselves. Altogether the exhibition marks a year of progress; it would almost seem as if proper galleries had acted as a stimulus in raising the Scottish Academy show to being what it was some decades ago, the National Exhibition of the year's art.

Scottish painters have always shown a leaning to both Dutch and French art, and this year there are again a fair number of French pictures, and one canvas by the Italian painter Mancini. The English loan work includes Sir L. Alma Tadema's *A Picture Gallery*, Arnesby Brown's beautiful Norfolk landscape that was one of the features of last year's exhibition at Burlington House, William Orpen's *The Colleen*, and G. W. Philpot's scholarly portrait of the Countess of Crawford and Balcarres. The work of the late ex-President of the Academy is seen in three portraits, that of Sir Henry Littlejohn representing the high-water mark of his art.

With Mr. Sargent's abdication and Sir George Reid's death, Sir James Guthrie's place as the leading portrait painter in Britain is now beyond question. His three contributions are each in a different vein and have their distinctive qualities. In one respect there has been a marked gain, which is particularly evident in the portraits of Mrs. Auldjo Jamieson and Mr. Stodart Walker, and that is towards purity in the flesh painting, a gain that leaves nothing further necessary in this direction. His portrait of Sir William Turner in his robes as Vice-Chancellor of Edinburgh University is a work of permanent value, boldly colour-schemed, and yet so representing the personality that it



"SLEEP, BABY, SLEEP" *(Royal Scottish Academy, 1913)* BY R. GEMMELL HUTCHISON, R.S.A.



PORTRAIT OF SIR WILLIAM TURNER, VICE-CHANCELLOR OF EDINBURGH UNIVERSITY. BY SIR JAMES GUTHRIE, P.R.S.A.

(Royal Scottish Academy, 1913)

impresses itself above all the sartorial envelopments of official costume. Of the other portraits, those of Mr. Carnegie and Principal Miller of Madras in his college robes, both by E. A. Walton, are outstanding features. Fiddes Watt's characteristic portrait of the late Dr. Norman Macleod and another of an ex-Provost of Girvan are excellent examples of the work of one of the younger men, and two portraits of women by Robert Hope and one by Henry Kerr are beautifully phrased. James Paterson's *Constance* is sympathetic and intellectual; its decorative background is rich and suggestive but not obtrusive. Commendatory reference may also be made to the work of the younger men, such as T. Martine Ronaldson, David Alison, J. Munnoch, and Eric Robertson, and to the skilfully drawn picture of a child by Miss Dorothy Johnstone, quite exceptional work for a girl barely out of her teens.

Mr. Gemmell Hutchison's *Sleep, Baby, Sleep*, while of the Israels type and a Dutch figure, is not imitative. In some respects it is more nearly allied to the work of Paul Chalmers, and certainly is expressed with full sympathy of colour and harmony of tone. Ogilvy Reid's *Entente Cordiale* is an accurately characterised group of a pierrot and mediæval English jester in his motley, and Robert McGregor's picture of shellfish gatherers on the beach at Villerville is eloquent in its view of the joyless side of human toil which Mr. McGregor is invariably inclined to over-emphasise. Robert Gibbs's large picture of an ambulance detachment at work in the Soudan is hardly so convincing as earlier efforts in military subjects, nor does A. E. Borthwick's *Flight into Egypt* reach the same level as some of his recent figure work, though the setting of Nile landscape is beautifully suggested under a night effect.

The *St. Bride* of John Duncan is a visualisation of the Celtic legend that when Christ was born the daughter of Dubhach the Druid was carried by angels from Iona to Bethlehem to help Mary to care for the new-born babe, and is probably the most notable achievement in the rendering of Celtic myth by a Scottish painter. Charles H. Mackie's night picture of Rome, a work of singular beauty, offers a strong contrast in treatment to his other picture, *The Pincio, Rome*, with its glowing colour and noonday sunshine. Mr. Mackie has greatly added to his reputation by these two canvases. Yet



"A HAUNT OF THE SEA-BIRDS" *(Royal Scottish Academy)* BY W. MARSHALL BROWN, A.R.S.A.



"ST. BRIDE" *(Royal Scottish Academy)* BY JOHN DUNCAN, A.R.S.A.

another artist who has this year excelled all previous work is James Cadenhead with *The Hush of Twilight.* This view of the silent hills with the enveloping atmosphere of the coming night is a highly poetic rendering and yet in all that is basic bears the impress of sincerity and truth. Similar in its fine realisation of atmosphere is W. M. Frazer's *A Hazy Morning in the Fens*, which Sir Thomas Dewar has gifted to the City of Perth. A March landscape by George Houston is very delicately phrased, and J. Lawton Wingate in *A Moorland Sunset* gives one of those intimately personal impressions of nature that he so convincingly realises. Other notable landscapes are W. D. McKay's *Summer Day at Kilspindie*, acquired for the Scottish Modern Arts Association collection, Robert Noble's harvest scene and his *The Shimmering River* with its liquid mirroring of overhanging willows, R. B. Nisbet's almost monochromatic moonlight scene, W. S. MacGeorge's *The*



THE FRANS HALS MUSEUM AT HAARLEM, ERECTED IN THE YEAR 1600 AS AN ALMSHOUSE FOR OLD MEN
(See p. 139)





TWO CORRIDORS IN THE FRANS HALS MUSEUM AT HAARLEM

Traghetto, Venice, with its contrasts of moonshine and artificial light, William Hole's Dead Sea landscape as seen from Engedi, J. Whitelaw Hamilton's *After Sundown*, and J. Campbell Mitchell's *Where listless Nature sleeps*.

W. Marshall Brown in *A Haunt of the Sea-Birds* contributes the most important seascape in the exhibition with telling passages of colour, and Mason Hunter, the new Associate, has two good seashore subjects in which he introduces more warmth of colour than has been usual. P. W. Adam shows three interiors, each differently treated but all bearing the subtle quality of distinction and style which with Mr. Adam does not mean loss of other qualities quite as important. William Wall's *Snow Leopards* is a picture of quiescent but watchful felines, and George Smith in a large canvas gives a highly naturalistic rendering of calves feeding.

In the Water-Colour Room the principal exhibit is Edwin Alexander's *The Flow*, painted on grey linen and beautiful in its grace of line and delicate colour. Additional interest has been given to the three highly characteristic drawings by Joseph Crawhall through the death of the artist since the opening of the exhibition. Henry Lintott's *The Return*, a homecoming from a fête, is happy in its grouping of the figures, and as Mr. Lintott is now on the teaching staff of the Edinburgh Art College he should be able, judging by the capacity shown in this picture, to influence for good the figure work of the students. In the Sculpture Hall the most notable Scottish exhibit is *The Rock by the Sea*, a rather peculiar title given to a large nude figure by Percy Portsmouth, which is an embodiment of that type of dogmatic Scot, austere and unbending, which in these days is represented by the "Wee Free" Dissenter. A. E.

HAARLEM.—On May 14 this old Dutch town honoured the memory of Frans Hals by inaugurating a museum bearing his name where henceforth those great masterpieces of his which the citizens of Haarlem have jealously safeguarded from generation to generation will be on view to admirers of his genius with those of other celebrated masters of the same glorious epoch of Dutch art, such as Ruisdael, Jan Steen, Verspronck, Adriaen Brouwer, and Jan de Bray among others. Hals, it is



ONE OF THE ROOMS IN THE FRANS HALS MUSEUM AT HAARLEM



"BANQUET OF THE OFFICERS OF THE ST. GEORGE'S SHOOTING COMPANY (ST. JORISDOELEN) OF HAARLEM" (1627) BY FRANS HALS

true, was not strictly speaking a native of Haarlem, for he was born at Antwerp; but both his parents belonged to Haarlem, and except at short intervals the master himself lived and worked in the town during the whole of his long life, and the citizens therefore rightly claim him as one of their own.

The building which now bears the name of the Frans Hals Museum is not a new one so far as the main structure is concerned. It was originally an almshouse or hospital for old men, and was erected in 1600 by Lieven de Key and Pieter Jacobsz van Campen. From 1810 till 1906 it was used as an orphanage. To fit it for its present purpose new wings have been added in harmony with the style of the main building, and various internal changes have been necessitated. The accompanying illustrations show the exterior and certain parts of the interior as now arranged. The home which the town authorities have provided for the priceless works of art in their keeping is thus in some respects an ideal one.

It is generally conceded that among the works of this great master those which display his genius at its zenith are certain of those large portrait groups executed by him at various times from 1616 onwards until within a few years of his death. Of such groups, numbering in all scarcely more than a dozen, the Town Museum at Haarlem has for long years sheltered no fewer than eight, which are now transferred to the new Museum. Prominent among them are two bearing the same title, *Banquet of the Officers of the St. George's Shooting Company (St. Jorisdoelen) of Haarlem.* The larger and earlier of the two, painted in 1616 and showing twelve officers standing or sitting round a table, has been referred to by a high authority as "a masterpiece surpassing everything of the kind that had been done in Holland before." The other painting, of which a reproduction is here given, is about three feet shorter in length than the first (which measures 130 inches in length and 69 inches in height); it was painted eleven years later, and the officers constituting the group are entirely different. Though not so brilliant in colour as the larger picture, in which red is prominent, this smaller group, with its various notes of rich colour, such as the blue and orange sashes of the assembled officers and the purple curtain in the background, is in divers respects the finer of the two.



"THE GOVERNORS OF THE ST. ELIZABETH HOSPITAL AT HAARLEM" (1641.) BY FRANS HALS.

Another masterpiece is the group entitled *The Governors of the St. Elizabeth Hospital at Haarlem*, of which a reproduction is also given. This canvas measures 5 feet high and $8\frac{1}{2}$ feet long, and is indeed a triumph of portraiture. It was painted in the year 1641 when the master was fifty-seven years old. The colour-scheme here is much more sober than in the earlier works, such as those just noted; but for the green table-cloth it might almost be called a black-and-white composition. At the time the picture was painted the fashion in dress had changed, and as Hofstede de Groot remarks, the master's taste had changed too. This group, as pointed out by the writer just named, is one of the works which reveal the unmistakable influence on Hals of his great contemporary Rembrandt during a short interval in his career, more especially, of course, in regard to effects of lighting. The largest group of all in the custody of the Town Council of Haarlem is the one depicting the *Officers and Under-Officers of St. George's Shooting Company* (1639). This work, which is nearly 14 feet long, contains nineteen portraits, the painter himself being among them. R. N.



"BOAT-BUILDER" (WOOD) BY GERHARD JANENSCH
(Neue Photographische Gesellschaft, Berlin)



"GUILT" (WOOD) BY GOTTHARD SONNENFELD
(Neue Photographische Gesellschaft, Berlin)

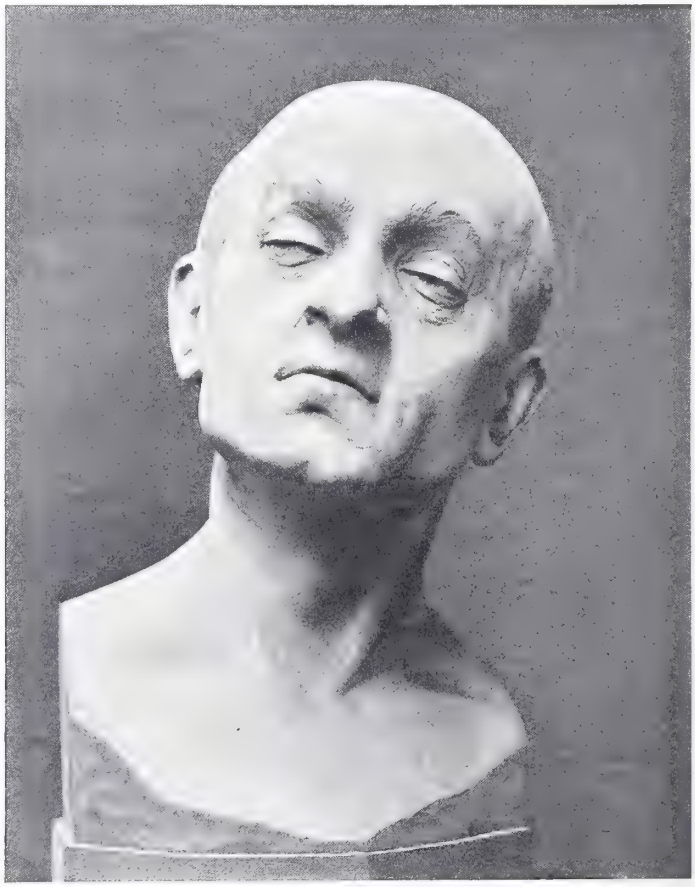
BERLIN. —The committee for the promotion of wood-sculpture recently arranged a most attractive exhibition in the Berlin Künstlerhaus. Artistic wood-carving is a prominent feature in the life of peasant communities in northern and southern Germany, and as it was one of the glories of fifteenth-century culture, the endeavours to train worthy followers of Riemenschneider and Veit Stoss appear fully justified. The wealth of fine wood in our forests, the adaptability of this material in the hands of the artist and its harmonious aspect in the home are further factors which have prompted the attempt to bring about such a revival. The Berlin Handwerks-Kammer (Chamber of Artisans) in conjunction with some prominent sculptors opened a master-course for wood-sculptors in 1911 and placed it

under the direction of the sculptor Gotthard Sonnenfeld. The proposals of this artist for a better training of assistants, for the procuration of economic advantages, and his new method for ensuring the permanence of wood marked him out as the right man for this place. The exhibition promises to have a stimulating effect on the new movement, for in presence of so much good work fresh sympathy for this neglected branch of art has been aroused. Renowned masters like Herter, Schott, Kruse, Janensch, Manzel, Breuer, Schaper, Havercamp, Boeltzig, Hosaeus, Misfeld, and others contributed replicas or fine new offerings. Combinations of wood and metal, or materials like horn, marble, and amber, manifested the adaptable nature of wood. A group of *Elephants* by Breuer in ebony was convincing in its realism, as was the *Boat-builder* by Janensch, finely executed in teak wood. Sonnenfeld gave proof of technical versatility and revealed the eye of the psychologist in busts intended as studies of physiognomy. Monumentality as well as genre gaiety, in fact every species of emotion from tragic pathos to buoyant laughter, was successfully represented among the exhibits. J. J.

STUTTGART. — Early in May the first "Grosse Kunstausstellung" was opened here, an event which marks the entrance of the capital of Würtemberg within the class of German cities where large art exhibitions are held periodically, in most cases annually. The circumstance which enabled Stuttgart to enter into this competition was the completion of an exhibition building, and to this structure, designed by Theodor Fischer, the principal interest is attached.

On the outside this has the ephemeral, unpretentious, not to say unprepossessing look which such exhibition buildings usually have. At the front we have a low seven-arched portico, which calls a crematory to mind. At the sides and the back we see all the skylights or "lanterns" looming up irregularly so that we are reminded of the buildings of a circus. But the interior is built and finished off with the care and elaboration one expects in a permanent museum. As in such a one all, the walls are solid and no alteration of any kind can be arranged. The principal piece is a very large, central twelve-sided hall with a gallery at the top, surmounted by a huge dodecahedral dome, or "lantern" rather. The exhibition rooms—none of them exceeds 50 feet in length—are situated along three sides of this hall, the fourth being reserved for a large restaurant accessible from the street. The hanging space is, I should judge, about one-fifth of that at Dresden, and perhaps one-tenth of that of the Munich or Berlin exhibition palaces. The catalogue of this first show runs to seven hundred and eighty-five numbers, but more than half of these are either small prints and drawings or else sculptures which are mostly exhibited in the grounds.

The show itself is a very satisfactory one, although it does not contain any particularly impressive work.



"MAN WITHOUT PREJUDICE" (WOOD) BY GOTTHARD SONNENFELD
(Neue Photographische Gesellschaft Berlin)



(Photo, Neue Photographische Gesellschaft, Berlin)

"DYING AMAZON." WOOD SCULPTURE BY ALBERT HUSSMANN



"THE OLD GRANARY AT OSTIA" (OIL PAINTING) BY ONORATO CARLANDI

One room contains a nice loan collection of French pictures—Daumier, Manet, Monet, Courbet, Van Gogh, Gauguin, Pissarro, Cezanne, Renoir, Sisley, and the like. Excepting this one room, all schools are hung pêle-mêle, which is unfortunate, especially in the case of the home schools; for when one attends an exhibition of this kind, one is principally interested to see what the men can do who have extended the invitations, and their work, at least, ought to be presented as a separate group of pictures. Besides good work by such standard artists as Carlos Grethe, Von Haug, Pankok, &c., I particularly noticed among Stuttgart paintings a fine landscape with the values of a Courbet by Friedrich Fehr (now living at Karlsruhe), an exquisite, low-toned interior with figures by Schmoll von Eisenwerth, excellent animal pictures by Molfenter, and very promising drawings and etchings by Leo Bauer, Hans Adler, and G. A. Bredow. H. W. S.

VIENNA. — An exceptionally interesting display of Sgr. Onorato Carlandi's pictures was to be seen at the Pisco Salon recently. This artist's Roman triptych from the International Exhibition of Rome in 1911 (reproduced in THE STUDIO at the time) was acquired for the Imperial Gallery of Vienna; and this fine painting may be said to have formed the nucleus of the recent exhibition, the collection containing close on ninety pictures, most of them in the water-colour medium, of which this artist is a known master. Notable among them were *Verbascum luteum* with its yellow flowers; *Le Moulin Rouge* (a red mill at Terracina), painted in oil-colour; *The Alban Lake*, a water-colour exhibited at Venice in 1912 and reproduced below; *The Old*



"THE ALBAN LAKE" (WATER-COLOUR) BY ONORATO CARLANDI



"ON THE VIA APPIA." FROM A WATER COLOUR DRAWING BY ONORATO CARLANDI



"OLIVES AT HADRIAN'S VILLA." OIL PAINTING BY ONORATO CARLANDI



VESTIBULE OF THE NEW KÜNSTLERHAUS AT GÖDING IN MORAVIA

Granary at Ostia, an oil painting reproduced on p. 146, and *The Tiber at Rome*, a study in Raffaelli's dry oil-colours for the painting now in the Venice Gallery of Modern Art. The drawing *On the Via Appia*, here reproduced in colour, is an excellent example of his work, while the painting, also reproduced here, of olive-trees near the Villa Adriana, is likewise of much interest. To these Sgr. Carlandi added some twenty-five English subjects, to which he attached especial importance as showing his connection with the English school. The artist lived for some time in London, and various of his sketches of English landscape were reproduced in THE STUDIO Special Number of 1909. The paintings exhibited this spring in Vienna displayed his brilliant facility, his sense of colour, and masterly technique—always free and entirely modern in handling, both in the oil and the water-colour mediums. S. B.

Göding is a small town in Moravia, the centre of what is known as the Moravian Slovakei—that is, the part inhabited by Moravian Slovaks as distinct from Ungarische-Slovakei, which belongs to Hungary. Though of one and the same race these Slav peasants dwelling in Moravian Slovakei are much more prosperous than their brethren in Hungarian Slovakei. Both, however, have preserved their national art traditions and costumes, though in Moravia the latter are much richer and more beautiful than those of the Slovaks dwelling just over the boundary. Göding, being the first town on the Austrian side, was chosen as the centre of art instead of Ungarisch Hradisch, the chief town in Moravian Slovakei, on account of its being easily accessible to the Slovaks on both sides of the border. In Göding the Slovaks of both countries assemble from far and near, and on market days, Sundays, and holidays the town presents a lively scene, for the peasants—men and youths, matrons and maidens—don their richest costumes. Their love of art is inborn; and it is exactly the peasants themselves who show the keenest interest in their national painters, sculptors, and other artists.

For this reason I gladly accepted an invitation to



EXHIBITION ROOMS IN THE KÜNSTLERHAUS, GÖDING



"IN THE WALLACH COUNTRY" BY BOHUMIR JARONĚK

(Künstlerhaus, Göding)

be present at the opening of their new Art Gallery, which has been built by their national architect, Antonie Blazek. The ceremony was most impressive, not merely on account of the officials present but still more so from the fact that the peasants came from all parts clothed in their richest national garbs, some on foot, others on horseback, while numbers of gaily dressed youths and maidens travelled in their village carts, tastefully decorated with green boughs and bright-hued field flowers. Surely never has there been such an opening ceremony as this. And these peasants gladly paid the entrance fee of a krone (tenpence), and bought catalogues which they carefully studied, and I saw more than one engaged in explaining the pictures to those less well versed in the subject than themselves. Nor was this the only sign of their interest, for without their pecuniary help this Art Gallery would in all probability have had a long time to wait before being erected.

The society by which this gallery at Göding has been called into existence, the Society of Fine Arts of Moravian Slovakei, was founded in 1907. But already in 1902 the first art exhibition was held in Göding in a schoolroom. This was so successful from every point of view that the idea was conceived of forming a great organisation of Slovak artists and of holding periodical exhibitions in a gallery of their own. The scheme met with material as well as artistic success, so that in 1909 the management was enabled to invite the Polish-Moravian

artists to hold an exhibition there. The result exceeded their hopes, and having by this time amassed the sum of 30,000 kronen (£1250), they approached the Austrian Ministry of Fine Arts and were granted a small subsidy towards the expense of building the gallery. The town of Göding also gave help as far as lay in its power, and the Diet of Moravia contributed; but by far the most interesting point is the fact that the peasants themselves gave generous assistance either by giving money or by lending sums of a hundred kronen each on notes of hand signed by the society, payable only in twenty years. Other friends gave material help, and the building was thus made possible.

The aims of this Moravian Society of Artists are high. They intend to hold periodical exhibitions of Slovak art and that of other nations, including of course German Moravia. When no exhibition is being held the gallery will serve the purpose of a museum and picture gallery, and already a small permanent collection has been gathered together, consisting of works purchased by the society or presented by various artists, while others have been loaned to them. The museum collection includes some beautiful specimens of peasant art, such as the marvellous embroideries for which the women and girls are so justly celebrated. The building itself, in addition to the exhibition rooms, contains a large studio where such artists as are visiting the district may work, an artists' hostel with rooms and atelier, a library, and a dwelling for the caretaker. The basement has been fitted up with workshops where the arts and crafts of Moravian Slovakei are to be encouraged and practised. Thus every facility is to be given for the furtherance not only of the fine arts, but also of the arts and crafts of this country indigenous to the locality. This is important, for it must be borne in mind that the leading Moravian artists, including Joža Uprka, the President of the Society, are of the peasant class. The Slovaks are extremely proud of him, and once



"MOONRISE" *(Künstlerhaus, Göding)* BY ROMAN HAVELKA



"PROCESSION OF CORPUS CHRISTI" BY JOŽA UPRKA

(Künstlerhaus, Göding)



"A MORAVIAN VILLAGE" BY ALOIS KALVODA

(Künstlerhaus, Göding)



SKETCH *(Künstlerhaus, Göding)* BY K. KREPČIK

when he held an exhibition in his own home in the Moravian village of Hroznová Lhota, the peasants came crowding from all parts to see the pictures. They paid their entrance money, bought their catalogues; the money being for the benefit of the proposed society, which has now become a real thing.

A few words must be said about the exhibits. Uprka contributed some of those village scenes and fêtes for which he is so justly celebrated. For the right appreciation of these, and especially his colouring, it is necessary to understand what this national life is, how prominent is the part which vivid colour plays in it, and how harmoniously this colour blends with the surrounding scenery. Roman Havelka confined himself to landscapes of Moravia rendered lovingly and with refined sentiment; Alois Kalvoda depicts Moravian villages as peaceful as those of England, or broad thickets in which the juicy greens are lingeringly and delightfully rendered; Stanislav Lolek's pictures showed other villages vibrating under the midday sun or in the calm twilight, painted with subtlety and fine atmospheric effects; while Karel Lehotsky and Zdenka Vorlová-Vlčkova contributed characteristic scenes of Moravia. Jakub Obrovsky of Prague sent some distinguished pictures dealing with village subjects, chiefly figural; above all a Madonna, a woman and child bathed in the glow of the midday sun, and a double portrait of a man and woman, remarkable for its colouring and the expression of the



"SUNLIGHT AND SHADOW" *(Künstlerhaus, Göding)* BY ALOIS KALVODA



"AUTUMN" (TAPESTRY) BY ALOIS JARONĚK
(Künstlerhaus, Göding)

features of both sitters. Bohumír Jaroněk was represented by some of those pictures of peasants' wooden houses for which he is noted, and some charming studies of Ragusa and other parts of Dalmatia. Other artists whose names should be recorded are F. Ondrušek, a capable portrait painter; A. Mucha, a mystic who dreams of spiritual life; J. Koudelka, Adolf Kašpar, A. Frolka, B. Žižka, O. Blažiček, and Benka Martin.

Some few pieces of sculpture were also shown, those by Franta Uprka, a brother of the painter, being broadly conceived and well chiselled. His work loses, however, somewhat in effect owing to the unrestful material (diorite) in which it is hewn. This was particularly remarkable in the *Wanderers* and the *Woman in Despair*, both works of fine artistic quality and destined for a garden where no doubt the rough surfaces of the material will be less striking in the leafy surroundings. F. Fabianek, Rudolf Breža, Josef Hejbal, and K. Krepčik, contributed busts, plaquettes, ceramics and other interesting works of plastic art. Graphic art was represented by S. Lolek, B. Jaroněk, K. Wellner, Marie Lasusova, Adolf Kašpar, and Alois Kalvoda, the general standard of the exhibits being high.

A. S. L.

ROME.—The first exhibition of the art of the "Secession," which has been held in Rome during the past three months, made a new departure in modern Italian art. Hitherto the Società degli Cultori ed Amatori d'Arte has for many years occupied the Palace of Fine Arts with its annual exhibition, and has there represented, with a fair amount of success, the aspirations and achievements of the art of modern Rome—and to some extent of Italy. I noted, however, when in Venice last year for the opening of the International Exhibition, some signs of a breaking away from this tradition, and of the formation in Rome of a new and independent society, and when I returned to the capital this spring I found



"A DUTCH NURSE" BY G. NICOLINI
(Secession, Rome)

this breach had taken a definite and somewhat unexpected form. A new society had come into existence under the title of the "Secession," and was organising its exhibition, taking one half of the Palace of Fine Arts in the Via Nazionale, the other half being already filled by the existing exhibition of the Cultori ed Amatori d'Arte.

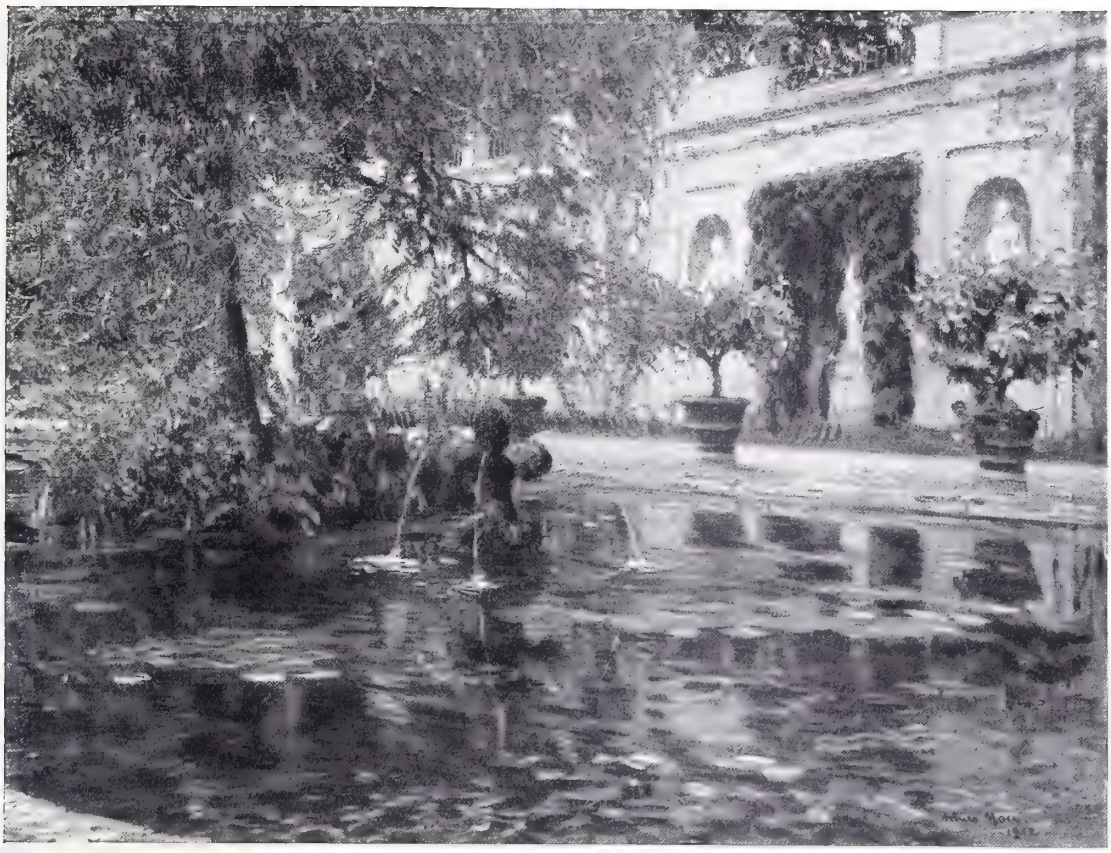
The jury of the "Secession" included some names which are already well known in modern Italian art: Pieretto Bianco, whose decorative panels filled the entrance hall at the last Venice International Exhibition; Felice Carena; Plinio Nomellini, that painter of sunlight; and the sculptors Nicolini and Ivan Mestrovic, whose work in the Servian Pavilion formed the sensation of the Rome Exhibition of 1911. On the hanging committee and the directive council appeared the names of Vittorio Grassi of Turin, and of Arturo Noci, Camillo Innocenti, and Enrico Lionne from Rome; and the "Secession" was fortunate in securing the services as secretary of Dr. Tomaso Bencivegna, whose experience at the Rome Exhibition two years ago was invaluable, and of Signor Paolo Ferretti as his assistant.

These names were in themselves a guarantee of serious and valuable work; and as a matter of fact, if any of the visitors at the opening expected any very sensational developments they must have been disappointed. The note of novelty was perhaps to be found rather in the decorations of the rooms than in their contents, which formed a very interesting contribution (in their international character) to European and, more directly, to Italian art.

From the international side the two rooms respectively occupied by Auguste Rodin and by Paul Troubetzkoy gave to sculpture a distinct predominance. The latter artist made, however, in my judgment, the mistake of exhibiting too much and too many works of a similar character and dimension. The sculptures by Troubetzkoy amounted to no fewer than eighty-seven exhibits, and though frequently brilliant in their technique, the modelling just carried far enough and left at the right point (the full-length of *My Wife*, the clever bust of



"NIGHT AT BURANO" *(Secession, Rome)* BY ARTURO NOCI



"VILLA DORIA" *(Secession, Rome)* BY ARTURO NOCI

Bernard Shaw, and the portrait of *Tolstoi* might be cited, along with a wonderful study of *A Model dressing*), the general effect of the room was distressing and unfair to its own contents. The French Impressionist painters had a room to themselves which was not of very great interest, though Pissarro, Roussel, and Forain were represented, and there was a marvellous Claude Monet, a vision of *Waterloo Bridge* transformed into a thing of fairy beauty, of tender greys transfused with rose; while among our English painters East, Lavery, and Crane appeared.

I turn now to the Italian work in painting, which more directly revealed the reasons which lay behind this movement of the "Secession." Arturo Noci is a painter who has his art at his finger-ends, and is perfectly at home whether with figure or landscape, in oil, colour, or pastel. Here he was very adequately represented with two landscapes, *Villa Doria* and *Night at Burano*, and with an admirable portrait study of a gentleman seated, slightly "divisionist" in treatment, and put in with little touches of clean pure colour. Now that Innocenti, occupied in Paris, seems to be keeping without the orbit of Roman art, Noci takes a very leading place, and beside him I should put Enrico Lionne, whose studies of girls, *Barbara* and *Violette*, and his *Hour of the Grasshoppers (Villa Borghese)* showed all his rich sense of colour and loose free technique.

I mention these artists first because they helped to represent Rome in this Rome exhibition, in which Onorato Carlandi—occupied with his Vienna exhibition of this spring — did not show at his usual strength; but one of the most attractive features of the exhibition was the room (Sala XIV) filled with the work of Plinio Nomellini, whose paintings of the Tuscan sea-coast near Viarreggio and elsewhere *(Children beside the Sea*, *Evening of Summer*, *White Springtime*, and *Festa Notturna)* absolutely vibrate with living colour. It was a pleasure to enter this room, for one had the sensation of coming into the sunshine: and Signor Nomellini had the wisdom to keep the wall decorations very subordinate and quiet in tone, whereas elsewhere they were sometimes inordinately insistent.



"BARBARA." BY ENRICO LIONNE
(Secession, Rome)

A glance through the other rooms revealed the work in painting of Aleardo Terzi, who in his *Morning of Summer* has treated the nude with brilliant success in the divisionist method of technique; of Vittorio Grassi *(The Owl-catchers)*, and of Graziosi in the same room. Among the Venetians, Pietro Fragiacomo, Beppe Ciardi, Ferruccio Scattola, Bezzi and Zanetti Zilla exhibited here, the latter with a very fine painting, *La Riva*; while in the same room with these (Sala XII) Felice Casorati, a young painter of Verona whose work I noted with approval in Venice, gave us his delightfully conceived *Dream of the Pomegranate*. The work of Daniele Ricci *(The Port of Ancona)*, of Umberto Principe *(The Garden of Melancholy)*, of Antonio Discovolo *(Serenità)*, and of Paolo Feretti *(Vision of the Morning)* took a good place among the landscapes; and Felice Carena, in his *Study of the Nude*, showed his mastery of the figure—correct, yet absolutely free in drawing and exquisite in colour.

Lastly the sculpture. Here, from without Italy, Troubetzkoy and Rodin were formidable competitors; and the work of Ivan Mestrovic—though he is now settled in Rome—can scarcely be classified as Italian. His portrait here of *Leonardo Bistolfi* was interesting; and a good example of what I might call his hieratic nudities was his *Bas relief*, in Sala XV, the marble being chiselled with tenderness and a sense of exquisite form. But after all, with Cataldi in his exquisite nude of the girl stooping to fill her jar, *L'Anfora*; with Nicolini in his opulently formed *Dutch Nurse* and his group of *My Children*; with Bistolfi—himself the greatest



"THE DREAM OF THE POMEGRANATE" *(Secession, Rome)* BY FELICE CASORATI



"THE GARDEN OF MELANCHOLY." BY UMBERTO PRINCIPE
(Secession, Rome)

living sculptor of death—with his dead figure upon *The Bed of Roses*, Italian sculpture claimed its own place here. Sig. Lerche also appeared in this exhibition as a sculptor, as well as a creator of quaint and delicately beautiful glass. S. BRINTON.

MUNICH.—By the death of Prof. Gabriel von Seidl, which took place in this city on April 27, Germany has lost one of her most distinguished architects. Prof. von Seidl, who was born here in the year 1848, was a leading spirit in the nationalist movement in German architecture, and the great Bavarian National Museum which was erected here a few years ago from his designs may be regarded as the crowning monument of this movement. Besides this fine achievement, an account of which was published in this magazine about the time of its completion, Prof. von Seidl was responsible for numerous other public and private edifices which, while evincing his devotion to the best traditions of German architecture, also witness to a fund of originality and an ability to grapple with the most varied problems. He was an intimate friend of Lenbach the painter, for whom he designed a residence in Munich.



STUDY OF A GIRL *(Secession, Rome)* BY FELICE CASORATI

PARIS.—One might search Europe and find no place more unique belonging to a municipality than the Petit Château of Bagatelle with its surroundings, where during the past two or three months an exhibition of the Art of the Garden has been held, while the house itself has been devoted to the work of various artists who have found inspiration for their exhibited pictures in things relative to L'Art du Jardin. In looking round the various rooms it was surprising how delightfully varied the work was, especially when remembering how monotonous a large exhibition of any similarly set subjects can be. Many of the pictures exhibited had already been shown in one or other of the annual Salons, but amongst those which stood out and made a new, as well as a unique, appeal in this Petit Château was *Le Conflit* by Gaston La Touche, in which the foreground figures are delightfully placed in front of a fountain playing under a harmony of golden leaves and trellis-work. Then there was M. J. Francis Auburtin's sombre *Jardin de Provence*, in which a fountain too has a dominant position. Each year the work of this artist becomes more notable by his refined outlook, and one feels the mantle of France rapidly enfolding him among her distinguished decorative artists.

In looking round this exhibition it was interesting to note how many of the artists had been fascinated by the sad yet essentially dignified and picturesque qualities of the yew and cypress trees; the spirit of their dark dignity was well expressed in such works as Charles Cottet's *Ifs dans les jardins du Haut Péra* and *Les Cyprès de la Villa d'Este* by R. X. Prinet. The subtle difference that one feels between flowers growing and those in a vase away from their natural environment was delightfully revealed by J. A. Muenier's *Roses trémières* (p. 163). Among more complete garden pictures *Le Pavillon (Créspuscule)* and *Le Pavillon (Soleil couchant)* by H. E. Le Sidaner attracted by their alluring design, his little circle of rose-trees tinged with the evening light in the latter being especially charming. Other markedly notable works were the *Nature Morte au Soleil* and *Roses et Bluets au Soleil* by Abel Truchet; *Le Jardin d'Hiver* and *L'Allée des Ifs* by Mme. B. M. H. Crespel; a delightful little coloured drawing, *Dans un Parc*, by François de Marliave; *Le goûter dans le jardin (Holland)* by



"JARDIN DE PROVENCE" (*"L'Art du Jardin," Bagatelle*) BY J. F. AUBURTIN



"IFS DANS LES JARDINS DU HAUT-PÉRA." BY CHARLES COTTET.



"ROSES TRÉMIÈRES" BY JULES ALEXIS MUENIER
("L'Art du Jardin," Bagatelle)

Guillaume-Roger; *Versailles* by V. L. Guirand de Scévola; *Les Statues, Parc de Versailles*, by Walter Gay; Louise Galtier-Boissière's decoratively treated *Les Rhododendrons*, *Les Perroquets*, and *Frise d'Oranges*; and the interesting little *Croquis de Trianon* by J. L. Forain.

In the orangery house space was given to garden furniture; but here one felt that many of the exhibits shown had missed their primary function of utility, besides failing from the point of view of design, the application of realistic roses, paint-work and shapes taking away any constructional and proportional quality they might otherwise have had. Amongst those, however, which retained these qualities with uncommon simplicity, the "Gloriette en treillage" by Maxime Dethomas, the design for garden furniture by Georges Roberts, and the model for a "Théâtre de Verdure" by J. Alaux were the most interesting and individual, and amongst other architectural designs I noticed an attractive little black-and-white drawing of a garden by H. S. Ciolkowski.

E. A. T.

ART SCHOOL NOTES.

LONDON.—Some promising work was shown last month at the exhibition held by the students of the Byam Shaw and Vicat Cole School of Art, Campden Street, Kensington. The school has not been in existence many years, but the energy and ability of its principals, Mr. Byam Shaw and Mr. Rex Vicat Cole, have already gained for it a high place among institutions of its kind. Some of the drawings and paintings from the life, exhibited in the upper studio, were uncommonly good. Drawing in pencil from the life is encouraged by Mr. Shaw, and a head of a girl drawn by Miss Weber was perhaps the best of a number of able studies in this medium. Miss Betsy Scholtz (who won the medal for drawing from the life last year), Mr. Scholtz, and Miss Sutton Palmer were all represented in the departments of life and still-life by drawings and paintings of more than average merit. Landscape painting is a feature of the work of the students at Campden Street, many of whom work in the outdoor classes conducted by Mr. Vicat Cole and Mr. Shaw. The work of these classes was judged this year by Mr. David Murray, R.A., who awarded the prize to Miss Helen Robinson.

W. T. W.

The fifth exhibition of the Calderon Art Society, the members of which are past and present students of the School of Animal Painting, was held early in June at the Alpine Club Gallery. As was to be expected there were numerous pictures in which animals formed the main subject, and among these may be mentioned the President, Mr. Frank Calderon's *Grey Cob*; *Ducks*, by Miss Peile; *Mac*, a clever portrait of a dog by Miss Iris Cochrane; *The Mothers*, a study of cows by Mrs. Burgess; *Silvery Morn*, a landscape with horses, by Miss Jessie Hall; and a good water-colour of a dog, *Dandy*, by Miss D. E. Seymour Haden. Some of the best things in the show were the exhibits of Mr. Frederic Whiting, whose freely treated and robust work, a little in the manner of Furse, is well known. Other good work was contributed by Mr. Edwin Noble, Miss E. G. Wolfe, Miss Mary S. Hagarty, Mr. S. W. Barwell, Miss E. C. R. Steele, Mr. J. R. L.

French, Mr. A. J. Mavrogordato, Miss M. H. Clay, Mrs. G. Blacklock, and Miss E. Houseman.

A. R.

The School of Art which has for many years been an important department of the Birkbeck College is to be discontinued at the close of the current session, as the result of an arrangement between the Governors of the College and the London County Council, by whom the institution is now largely maintained. The fact that the County Council has in the near vicinity two other art schools under its exclusive control—one being the Central School—no doubt furnishes the reason for the arrangement come to. Several members of the teaching staff at the Birkbeck have received appointments in one or other of the numerous art schools controlled by the Council, but it is stated that some difficulty has arisen in regard to making similar provision for Mr. Mason, who during the many years he has held the post of head master has earned the esteem of the hundreds of students who have studied under him.

REVIEWS AND NOTICES.

The Decorative Art of Léon Bakst. Appreciation by Arsène Alexandre. Notes on the Ballets by Jean Cocteau. (London: The Fine Art Society.) £5 net.—All who saw the collection of designs by M. Bakst in the galleries of the Fine Art Society a few months ago will agree that it would have been a thousand pities had this remarkable series of drawings been dispersed—as indeed all or most of them have been—without some adequate permanent record being made of them. The Society wisely recognised that monochrome illustrations would have altogether failed to do justice to such work as this, in which, as M. Alexandre remarks in his Appreciation, the artist has realised a veritable "orchestration" of colour in unison with the true colour of music, and taking advantage of the modern process of colour engraving they have therefore issued this folio volume with the majority of the illustrations in colour. From our recollection of the originals these reproductions appear to us to be very satisfactory; not only is the wealth of colour which makes these drawings so fascinating veraciously rendered, but the delicate line-work which occurs in many of them has been done justice to. There are nearly eighty plates in all, and each is mounted on pale grey paper with deckle edges, on which also the introductory letterpress is printed. The sumptuousness of the contents is enhanced by the cover with its vellum back and corners relieved by broad lines of gold. There is also an *édition de luxe* bound entirely in vellum and containing an original drawing.

Lives of the Most Eminent Painters, Sculptors, and Architects. By Giorgio Vasari. Newly translated by Gaston Du C. De Vere. (London: Philip Lee Warner.) Vols. III and IV. 25*s.* net each.—Dealing as they do with the remarkable period during which the arts of painting and sculpture reached their noblest development and the great Renaissance in architecture was inaugurated in Italy, the third and fourth volumes of the new translation of Vasari's "Lives" are perhaps the most important of the whole series. The former includes Piero della Francesca, who did so much to systematise the study of perspective; Fra Angelico, whose spirituality sets him apart from all his contemporaries; Fra Filippo Lippi, the first of the Italian painters to introduce true landscape in his compositions; the brilliant colourist Ghirlandaio; the sympathetic interpreter of classic subjects, Botticelli; the erudite Mantegna; and the gifted Bellini brothers, with many of their less celebrated fellow-artists who paved the way for the great galaxy of geniuses considered in vol. iv. As is well brought out by the writer, Leonardo da Vinci, Michael Angelo, Raphael, Titian, and Correggio combined in their works all the excellences of their predecessors whilst retaining in each case their own distinctive individualities, the idiosyncracies of which are hit off with some felicity by their critic, who again has been most faithfully interpreted by his translator. The general level of excellence of the illustrations in this truly noble edition is extremely high, and the finest coloured plates in the volumes now under consideration are Fra Angelico's *Annunciation*, Gentile Bellini's *S. Dominic*, Botticelli's *Giovanni Tornabuoni*, Perugino's National Gallery Triptych, and Giorgione's *Figures in a Landscape*, in all of which the colour-values are admirably rendered, whilst the black-and-white reproductions, too, are excellent.

The Letters of a Post-Impressionist: being the Familiar Correspondence of Vincent Van Gogh. Translated from the German by A. M. Ludovici. (London: Constable.) 7*s.* 6*d.* net.—The tale of Van Gogh's life is the tragedy of genius that stopped short of completion; but his correspondence as here translated reflects a mind which in its division against itself is curiously modern, and in their sincerity the letters form an interesting document. Addressed to a favourite brother, and in some cases to a friend, and written without the intention or

prospect of eventual publication, they are beautifully intimate. They are introduced to us by a lengthy essay in which the translator has taken the opportunity of expounding a philosophy of æsthetics based on a reading of Nietzsche. It may be asked whether this is not a liberty to take in an introduction of the kind, since in effect it takes the words from the mouth of the author whom it proposes to introduce. But in any case Mr. Ludovici writes with virility and precision, and apparently his character as a most conscientious translator remains unaffected by the fact of his possessing extreme views of his own.

Prints and Their Makers: Essays on Engravers and Etchers, Old and Modern. Edited by FITZROY CARRINGTON. (London: Eveleigh Nash.) 12*s.* 6*d.* net.—This is a book after the heart of the true print-lover; not merely a book of reference to assist the specialist collector in identifying or classifying his acquisitions, but a book to read with enjoyment from cover to cover. In these essays, which are the outcome of genuine knowledge and sympathy, one not only finds interpretation of the artistic significance of the etchings and engravings under discussion, but one is brought into intimacy with the personalities and lives of the engravers themselves. Thus Mr. Campbell Dodgson helps us to a better understanding not only of the spirit and art of the wonderful woodcuts known as Dürer's, but also the nature of the craftsmanship that justified their being so known, although Dürer himself went no further than drawing his designs on the wood, his very lines being left intact by the cutters. Of the earliest Italian engravers Mr. Arthur Hind discourses with his wonted certainty of erudition, while the authority of the British Museum Print Room speaks yet again through the graceful pen of Mr. Laurence Binyon, who finds a congenial subject in Rembrandt's landscape etchings. Mr. Louis R. Metcalfe writes with genuine enthusiasm of the great French portrait engravers of the seventeenth century, and the characteristic qualities of such diverse modern exponents of etching as Seymour Haden, Bracquemond, Fortuny, Lepère, and Zorn are admirably interpreted by various knowledgeable writers; while of strangely pathetic interest is Mr. Bradley's account of the interrupted relations between the poet Baudelaire and that unfortunate genius Meryon. This attractive volume is copiously and delightfully illustrated.

Garden Craft in Europe. By H. INIGO TRIGGS. (London: B. T. Batsford.) 35*s.* net.—Mr. Triggs has already made some important contributions to the literature of gardening, and with the increasing interest that is being taken in the subject, especially among architects, whose claim to have a voice in the planning of the garden as an organic adjunct of the house is coming to be more generally recognised, the present volume will be heartily welcomed as an able summary of the development of garden craft in Europe from the earliest times until the close of the eighteenth century. The book opens with a glance at the records of gardening as practised in ancient Greece and Rome, and then proceeds to describe the principal features of mediæval gardens, in regard to which the old illuminated manuscripts furnish interesting records. The Italian garden is next discussed, and there follows a lengthy account in three chapters of the gardens of France, after which those of the Netherlands are described. The succeeding chapters are reserved for the gardens of England, Germany, Austria, and Spain, the survey winding up with a chapter on the English Landscape School and its influence on the Continent. The illustration of the volume is both copious and interesting, many old pictures and prints being reproduced in addition to the numerous drawings and photographs used throughout. The excellent bibliography appended will be greatly appreciated by students and others desirous of pursuing the subject.

The fifth annual volume of *Art Prices Current*, edited by G. Ingram Smyth, contains a record of all the pictures, water-colour and other drawings, etchings and engravings of various kinds sold during the season of 1911–12 at Christie's and a selection from the sales of Messrs. Sotheby, Wilkinson and Hodge and Messrs. Puttick and Simpson, with the prices realised in each case. It forms a substantial volume of 900 pages, of which nearly 250 are taken up by the Index of Artists' and Engravers' names. The inclusion of titles of works as well as names in the index is a time-saving arrangement obviating fruitless references to the sale records in the body of the book. The volume is published by the "Fine Art Trade Journal" and its price is 21*s.*

Messrs. Frost and Reed of Bristol and London have recently published two mezzotints in colour by Frederick Marriott, A.R.E., entitled respectively *Courtyard, Caen*, and *The Café*. In both cases night effects have been attempted with excellent results, and the manipulation of the colour has been carried out very successfully at one printing. The edition of proofs has, we understand, been limited to 175 impressions of each, and the plates have been destroyed.

THE LAY FIGURE: ON ART AT AUCTION.

"Is there any possible means of arriving at the real value of a work of art?" asked the Man with the Red Tie. "Has any work a sort of natural price which one ought to expect it to fetch always and as a matter of course whenever it is put on the market?"

"The value of an article is what it will fetch," quoted the Plain Man; "the value of a work of art is the amount that the man who wants it is prepared to give for it."

"You mean that it has no fixed value, that the price which can be obtained for it is purely a matter of chance," said the Man with the Red Tie; "to decide definitely what it is really worth is then impossible."

"Oh no! there is no impossibility about it," returned the Plain Man. "The saleroom provides the standard of prices for all works of art. What a work will fetch at auction is its real value; no test could possibly be more fair, I think; there can be no doubt about that."

"Why do you think the auction test is so infallible?" asked the Art Critic. "Why should it settle the question so surely?"

"Because in the saleroom the men who want any particular work are able to compete one with another and by competition to fix its value," answered the Plain Man. "An auction is a sort of consultation of experts who understand the market demand and who arrive at the price by agreement among themselves."

"Then how do you account for the extraordinary variations in the prices of works of art which are sold at auction?" broke in the Man with the Red Tie. "If your committee of experts have settled the price once and for all, if they understand so exactly what it ought to be, why should it ever fluctuate?"

"Because no experts can ever fix the price of anything," laughed the Critic; "or at all events cannot fix it so that it will be taken as immutable by the public. There is no such thing within the range of possibility as a definite and certain price for any work of art."

"Do you mean that its value is always a matter of chance, and that there is actually no standard by which it can be measured?" inquired the Man with the Red Tie.

"I think you are confusing value and price," replied the Critic. "The value of a work of art may be something beyond calculation, and yet under certain circumstances, or under certain unfavourable conditions, it may fetch but a trivial price when it chances to be put up for sale."

"Don't play with paradoxes," sneered the Plain Man; "stick to practical matters and look at the whole question from a common-sense point of view. If a work of art will only fetch a trivial price on the market, it follows as a matter of course that its value is trivial—that is settled definitely by economical laws."

"On the market!" cried the Man with the Red Tie. "But which is the market price, I would very much like to know—that which the artist originally obtained for his work or the larger or smaller amount paid for the same work at some later date in the auction-room?"

"Neither, I think," said the Critic. "The artist may have originally undervalued or overvalued his work, he may have been unlucky or lucky in his sales, so his price affords no criterion. But equally he may be unlucky or lucky in the auction-room record, so there again the price obtained for his work settles nothing. There is, I tell you again, no such thing as a fixed market price, a certain and steady appraisement of value in pounds, shillings and pence."

"Then whether you get a good price or a bad one is purely a matter of chance," sighed the Man with the Red Tie.

"And all dealing in works of art is a mere gamble in which nothing is certain, and anything, may happen," added the Plain Man.

"That about sums it up," agreed the Critic. "Unlike other commodities, works of art have a sentimental value, which is something quite different from their intrinsic value, and this sentimental value is enormously affected by fashion and other momentary considerations. The saleroom test is entirely without meaning, because it merely reflects the sentiment of the day; and it is wholly without significance because it is affected constantly by pure chance. If two or three rich men, who all happen to want a particular work, are bidding one against the other at a sale, that work will fetch a fancy price; but that same work might be sold for a very small sum a few weeks later if it were put up in a room full of men of moderate means. Artistic productions go in and out of fashion too, and their price varies accordingly; and if their value were only what they would fetch they would not be said to have any value at all because it would always be varying. How can you set up any fixed scale of prices? It is all chance."

THE LAY FIGURE.



THE HOUSE WITH BLUE SHUTTERS AT NIGHT — BY ALICE SCHILLE

THE ART OF ALICE SCHILLE
BY EDNA OWINGS

LIKE most of our American artists, Alice Schille studied first in New York; and it was here that she came under the notice of Mr. William Chase, who was quick to recognize and appreciate the distinctive quality of her work and to grant her that kindly encouragement so indispensable to rapid development. Later she studied in Paris, supplementing her academic labors with extensive European travel. That she resembles none of her instructors, however, is proof both of their intelligent tolerance and of her own resolute individuality. In her approach of technical problems she is unfailingly unique, and her perception of the superficial aspects of life, like her conception of its spiritual significance, is peculiarly and charmingly her own.

We can think of no American water-colorist who is more versatile than Alice Schille. She demands of herself that both wine and bottles be new; which is to say, she requires that both her theme and her treatment of it shall be eternally fresh. She is interested in everything and, to quote a certain German critic, "afraid of nothing —this dare-devil disciple of art." Yet this ability to contend with problems that are conspicuously *difficile* does not restrict her range of interest. Several years ago she exhibited a miniature, a *Girl with a Parrot.* It was received with unqualified admiration. It had the dimensions of a visiting card and the brilliance of a jewel. More than that, it was a conclusive demonstration of the possibility of handling even the smallest things broadly.

In the beginning Miss Schille exhibited a great many women and children. She showed unusual ability to get at the essential childishness of children, the something sweet and rare and spirituelle that has no better name than charm, and not any describable form. She painted them, not rigorously, like miniature grown-ups, nor rigidly, like colored photographs—not in the least self-con-



THE MARKET BEGINS — BY ALICE SCHILLE

sciously, but freshly, spontaneously, simply. And because children *are* spontaneous and simple, she invariably succeeded. But, just as it is regrettable that so many people persist in considering Miss Schille as exclusively a water-colorist, so it seems a little unfortunate that there are also a number who complacently assume that she must be satisfied to go on painting mothers and babies forever. She is a painter of swarming streets and lonely roads; of imposing churches and modest cottages; of old men sitting, solitary, and of young girls arrayed for Hymen's celebration. Here you may have your shriveled crone, mellow as a page from some medieval book, casting sidelong, roguish glances at the flamboyant parrot perched on her back; and there, if you wish, is a wheatfield made of pure gold, spotted with the strong figures of laborers. And for each subject its own suitable method of presentation; never the opprobrious banale, always the exuberantly, the conscientiously creative.

In her portraits, chiefly oils, she insists upon effecting the same distinctiveness. Her people are alive, intelligent, highly individual. Her composition is suitable and special. Her color is at all times extremely melodious, vibrant with emotion. If, as is now and then objected, one finds occasional lapses from the straight and stupid path of absolute draughtsmanship, this is through no ignorance or inefficiency on the artist's part, but simply because, in the superb excitement of catching the animation, the very spirit of the sitter, rigidity of definition has seemed comparatively inconsequent. Especially is this true in the case of children, their most prominent characteristic being their instability, their effect of imminent evanescence. This is the kind of thing that defies presentation in terms of irreproachable accuracy; is, in fact, quite atrocious when so rendered. One must strive to give an *impression* of a child. That is the only real way out, a way that Miss Schille has many times shown the beauty of, as, notably, in the life-size figure of little *Constance* that was the brilliant passage in a recent exhibition of the Woman's Art Club in New York and, later, in the charmingly sympathetic portrait of the daughters of Mr. Frederick Schumacher.



BROKEN CLOUDS — BY ALICE SCHILLE



THE MISSES VIRGINIA AND KATHLEEN SCHUMACHER — BY ALICE SCHILLE

With the exception of *The Schumacher Children*, the illustrations accompanying this article belong to the most recent group of water-colors, painted in Le Puy, in southern France. They are all sprightly and charming, treated with great delicacy and perfect self-confidence. The movement, as in *The Market Begins*, has a subtle, fascinating rhythm; the drawing is characteristically powerful; the color is vivacious without dropping into any abruptness of contrast. In the painting, *Broken Clouds*, the intonation is emphatically new, as it is also in several of the other out-of-door compositions; but throughout the group the hand of an original and vigorous painter is easily distinguishable.

During the past year Miss Schille has applied herself chiefly to portraiture, producing, notably, several very sympathetically interpretative oil paintings of emeritus professors for the Ohio State University. But as she is now once more in the French country, we may look for a fresh array of water colors in the fall.

If Miss Schille has doubtless found it a little disappointing to receive her first serious recognition not from her own countrymen but from the French, at least her position is not unlike that of many another person of signal abilities. For we of America have not, as yet, the "nose" for genius. Some day we must acquire it.

CARROLL ART GALLERIES

QUITE a number of removals have been effected of late by different New York galleries, such as the Blakeslee Gallery, Ehrich Galleries and Durand-Ruel. The most recent exodus is that of the Carroll Art Galleries, who have moved to 9 East 44th Street.

Their new gallery marks a great improvement upon the last in point of decoration, space and locality. During the coming season visitors will have the opportunity of seeing the work of many prominent artists exhibited there.

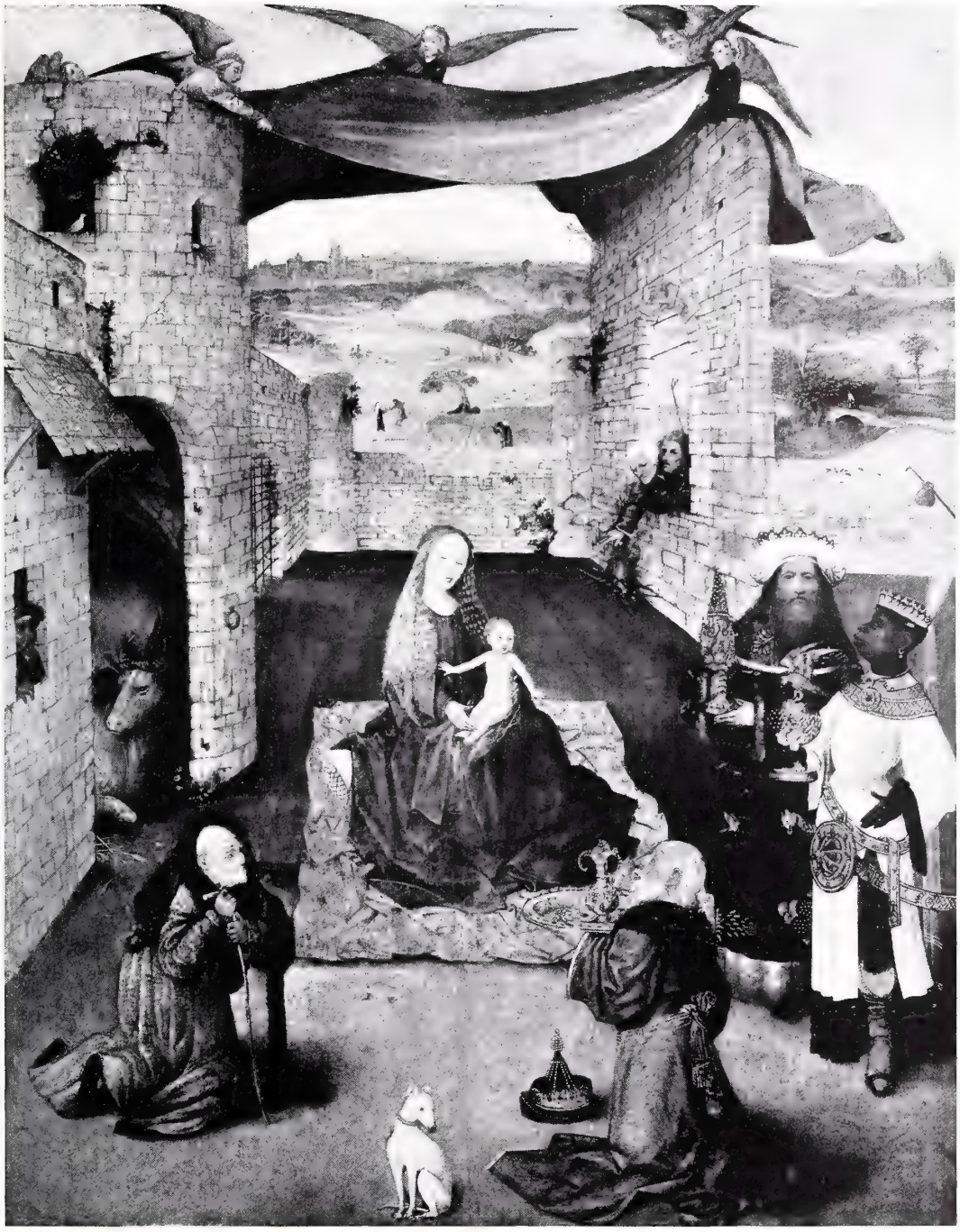


SATURDAY MORNING — BY ALICE SCHILLE



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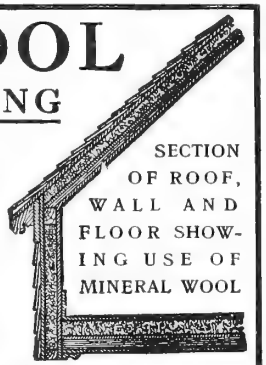
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HAND-WOVEN COVERLETS. By Eliza Calvert Hall. (Little, Brown & Co.) $4.00.

The couvre-lit, or coverlid, has come to its own; after generations, nay, centuries of literary neglect this humble but warm friend of man finds its protagonist in the person of Eliza Calvert Hall, and its virtues and pedigree occupy nearly three hundred pages of a stately volume. We live in an age of specialized knowledge, and possibly the bootjack, towel rack and shaving mirror are at this very moment occupying the attention of serious writers.

Friends of the coverlet exist possibly in their thousands, but it is hard to imagine how any sane person could care to study its life history or even devote shelf room to a book dealing with it. Imagine any one caring whether his coverlet be a "Rocky Mountain Cucumber" or a "Penford Chariot Wheel," and yet so all-important is the nomenclature and classification in the writer's eyes that twenty full pages are devoted to names and some twenty-five more to a dissertation on these names. You may awake with a start to find that you are reposing under a "Lover's Knot" and find out to your dismay that the purchase name was "Philadelphia Pavement," or still worse, "Governor's Garden" may be covering you under the shameless disguise of "The Spotted Leopard." The writer had the misfortune for two whole years to greet "Kentucky Snowflakes" as "Colonel Jackson's Army," and even met the same coverlet masquerading as "Alabama Squares." But the book is dedicated to coverlet lovers and these may learn all the handed-down traditions of weaving and its numberless patterns and recipes; they may learn how double-weaving ceased after 1861, when such a coverlet cost $10 or $12, the loom being strung with 40 pounds of homespun linen thread, while 2,000 threads came down from the cross-piece of the loom, almost concealing the weaver from any one entering the building.

We are specially warned against regarding the coverlet merely as "a cotton foundation overshot with wool"; nay, it is "a weird palimpsest with a spectral past." Regarded as a pleasant madness, why not enter the quest of the woven coverlet, as well as any other form of collecting, and when besides obtaining a "kiver" you may be imbued with all its history, poetry and family traditions, just as the author, then it must certainly possess a charm and a flavor beyond the warp. But we are fain to admit that we prefer this author in the field of fiction, and attach more importance to her "Aunt Jane of Kentucky" and "The Land of Long Ago."

TO PRINT LOVERS

MR. HOWARD C. LEVIS has just issued a "Supplement and Index" to his important "Descriptive Bibliography of the Most Important Books in the English Language Relating to the Art and History of Engraving and the Collecting of Prints." (Noted in the INTERNATIONAL STUDIO for October, 1912).

The usefulness of this work as a book of reference will be very greatly increased by this index of over 90 pages, which will be welcomed by many print lovers.

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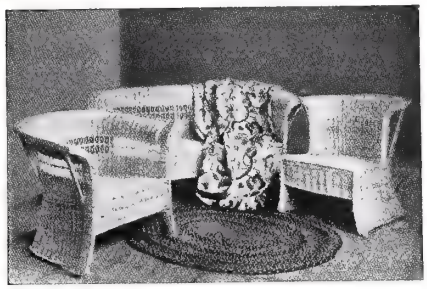
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In the preparation of this volume the Editor has secured the co-operation of the most distinguished etchers of Great Britain, France, Germany, Holland, Sweden, Austria and the United States.

The following well-known artists are among the many whose work is included among the illustrations:

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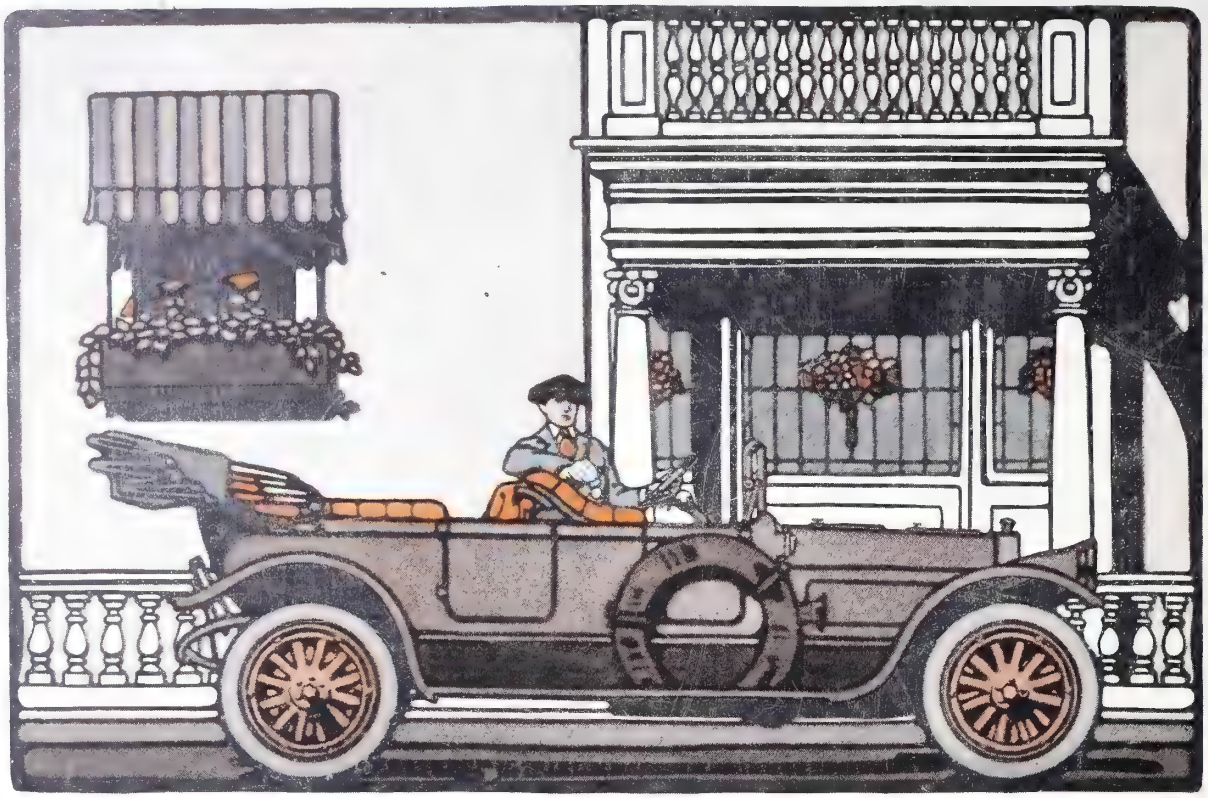
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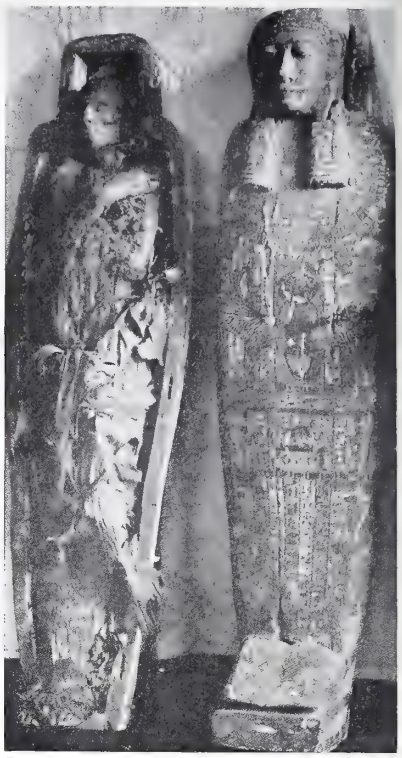
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THE department of Egyptology in the Detroit Museum of Art was recently enriched by the addition of a mummy, gifted by Mr. Charles Wright, Sr., Mr. F. W. Goadby and Mr. C. M. Culbertson, after Mr. Wright's return from Egypt. It is the mummy of Ankah Peta Hotep, is about 3000 years old and in splendid preservation. The ears are perfect and the eyelashes are intact, and the features as in life, except for the parchment-like dark-hued skin. Ankah was a Theban merchant and high official in the 18th Dynasty, under the reigns of Rameses II and III. He enjoyed rank and wealth as keeper of the scales, and enjoyed besides a very good opinion of himself, as the deciphered hieroglyphics on the coffin cover amply testify:

"I have done good upon earth."
"I honored my mother."
"I loved my father."
"I was loved by my brothers and sisters."
"I was a friend to the weak."
"I collected corn for the poor."
"I gave clothes to the naked."
"I have not harbored prejudice or crushed those over whom I was master."
"I have not said an evil word against anyone."
"I made sacrifices for others."

The fact of this Detroit mummy being provided with a pedigree lends additional interest to the acquisition.

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WHEN Mr. Carnegie was seeking some philanthropic movement to which he might devote a few of his surplus millions, he received many suggestions from people invited to correspond with him on the subject. The suggestion of Mr. Robert W. de Forest, though not acted upon, is so im-

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portant and interesting to all art lovers that Miss Florence N. Levey, who so ably conducts the *American Art Annual*, published his views in the form of an article entitled, "The Importance of Art Museums in Our Smaller Cities, by Robert W. de Forest."

His contention is that many cities unable to afford a museum could readily maintain an art gallery which would be required to exert an educational rather than an esthetic influence. Such a building could be erected at any figure from $50,000 to $100,000, and an art collection of $50,000 would serve as a start. Suitable land might be exacted as a condition of the gift. At first sight such a sum as $50,000 or $100,000, which frequently changes hands over a single canvas, might seem almost ridiculous, but much good art nowadays can be shown in form of reproduction: statuary, Roman implements, electrotypes of silverware, jewelry and metals, colored reproductions of paintings, plaster casts, etc.

To show how interest in art and art education has been growing in this country, statistics teach us that 119 art museums and kindred institutions exist here today. Of 42 which have direct connection with educational institutions, 34 are organically connected with American colleges and universities. Furthermore, all these 119 institutions have been established by private initiative, though of recent years 24 of them have been receiving Government support.

The year 1804 marks the birth of the New York Historical Society, the doyen of art organizations, and 1805 dates the Pennsylvania Academy of Fine Arts. Interest in art has been progressive and the greatest increase has been of recent years, since 1890. Mr. de Forest recalls the lament of Nathaniel Hawthorne, as recorded by his biographer, that the only inspiration which the author of *The Marble Faun* could obtain in his native town of Salem was within the covers of a copy of Flaxman's *Outlines*. New York was certainly better off than Salem in those days, fifty years ago, but not very much. The Historical Society's collection of pictures, two private galleries minus old masters which could occasionally be seen by permission of their owners, a few pictures in private possession and the Art Union engravings, constituted the art of this great city. Occasional pictures, such as Leutze's *Washington Crossing the Delaware* were shown at twenty-five cents per caput. The big cities can take care of themselves in the way of obtaining museums, but the smaller cities, Mr. de Forest considers, should be helped by propagandist effort, which has been so successful in charity organization societies, the playground movement, and other needed innovations. The time was never so ripe as today for the development of art education, and a concerted effort would tend to the introduction of art galleries throughout the country, where their need exists. It is not too late for Mr. Carnegie to act on these lines, and if not Mr. Carnegie, there are many rich men who would enjoy acting in a public-spirited manner, if they could be convinced that their outlay would be a real benefit to present and future generations. Mr. de Forest makes a strong appeal for the establishment of small art museums, which by being reprinted from the *American Art Annual* and spread broadcast should certainly produce results.

A NEW BOSTON ART SCHOOL

Mr. C. Howard Walker, Fellow of the American Institute of Architects, Associate of the National Academy, will open the School of Fine Arts, Crafts and Decorative Design in Boston on October 1. Miss Katherine B. Child will be associated with Mr. Walker as director of the school. Mr. Edmund C. Tarbell, N.A., has promised to give all the assistance he can to the class in advanced painting. A graduate of the Institute of Technology will teach architectural drawing, shades and shadows, perspective and mechanical drawing.

The Design and Craft Classes will comprise the planning of ornament, applied design, historic ornament, harmony and color, symmetrical and dissymmetrical design, composition, conventionalization, metal work, wood carving, illustrating, etc. Instructors of crafts and drawing will be announced later. The course is intended for the training of professional, practical and artistic designers; for teachers, craftsmen and students who wish a training in good taste and in a higher knowledge of artistic design; for training in practical work, in teaching, in crafts and in interior decorating, as well as for the educational advantages to be derived from such a course. The work will be conducted by problems, by study of books, photographs and examples of design, and by drawings and sketches of the various styles, in order that the pupils may have a trained knowledge of the development of design and its relation to the decorative arts, sculpture, painting and architecture. In addition there will be criticisms and lectures by specialists.

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A NOTABLE ATTEMPT TO DISCOVER THE BEST AMERICAN ART

The attempt to discover America was certainly not more difficult than the task essayed by a committee of the American Federation of Arts, designated as the Committee on Art in Public Schools, and consisting of four members—Mrs. Stevenson Burke, Mr. James Hall, Mr. C. Valentine Kirby and Mr. Henry Turner Bailey, editor of *The School-Arts Magazine*. This committee sent out circular letters to three thousand people of prominence in art and education, initiating a ballot to determine the best work in Architecture, Sculpture, Mural Decoration, Painting and Handicraft.

It is regrettable that few people will put themselves out in matters of this kind, the majority relegating such papers to the depths of Tophet or the nearest waste-paper basket. Some, again, are too conscientious to take upon themselves the onus of applying a verdict where they feel that their opinion does not rest upon a sufficiently firm basis. Out of three thousand people who found the committee's appeal upon their breakfast table, only seventy elected to take any notice, but seeing that these seventy persons may be ranked among the best-informed people in the United States, their joint opinion forms a verdict of intrinsic value.

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Most votes in ARCHITECTURE were polled by the Boston Public Library (McKim, Mead & White), next in favor being United States Capitol, Washington, D. C. (Latrobe & Walters), New York Public Library (Carrère & Hastings), Pennsylvania Railroad Station, New York (McKim, Meade & White), Trinity Church, Boston (Richardson). In SCULPTURE: *Lincoln*, Chicago (St. Gaudens); Shaw Memorial, Boston (St. Gaudens); *Sherman*, Central Park, New York (St. Gaudens); *Death of the Sculptor*, Boston (French). Mural Decorations: *Quest of the Holy Grail*, Public Library, Boston (Edwin A. Abbey); *Frieze of the Prophets*, Public Library, Boston (John S. Sargent); *Evolution of the Book* Congressional Library, Washington, D. C. (John W. Alexander); *Ascension of Christ*, Church of Ascension, New York (John La Farge); *Flight of Night*, Capitol, Albany (William M. Hunt). PAINTING: *Portrait of Washington*, Boston (Gilbert Stuart); *Portrait of Mother*, Luxembourg, Paris (J. McNeil Whistler); *Mother and Child*, Museum of Fine Arts, Boston (George DeForest Brush); *Pot of Basil*, Museum of Fine Arts, Boston (John W. Alexander); *Caritas*, Museum of Fine Arts, Boston (Abbott Thayer). Names leading in HANDICRAFT are John LaFarge, Louis C. Tiffany, Samuel Yellin, Rookwood Pottery, Kirchmeyer.

Mr. Blashfield, in a letter, made the sensible suggestion that architects, painters and sculptors should be invited to name some of their *own* things on which they had worked hardest. He declined to make a choice, as the field of good work is so very large. Mr. Cable was too modest to sign his blank form, but wrote suggesting that the lists when completed should be accompanied by critical notes, showing just why each example is good. We thank the editor of *The School-Arts Magazine* for knowledge of this interesting movement.

AN ART JURY COMPOSED OF CHILDREN

SENSIBLE people the world over put a high value upon the opinion of young folks when it comes to passing judgment upon anything that appeals to the senses. Spontaneous and unbiased verdicts are returned which would frequently do credit to maturer minds and with this in view Mr. Fitz Roy Carrington, curator of the print department at the Museum of Fine Arts, Boston, determined to lay a selection of good prints before ten trusty jurymaids, whose momentous decisions should pave the way for popularizing a print exhibition for children. At the end of our note we append a list of the girls whose recorded votes decided what material should be featured in a special exhibition for children, which was held during June in Boston and will journey to other centers.

Mr. Carrington is brimful of ideas as to real live methods of getting the public interested in the medium which is gathering hosts of adherents every year. Besides their intrinsic beauty, etchings can be multiplied, are easy to circulate and are consequently available for many students. Mr. Carrington's most effective method of getting in touch with visitors to the print department is the personal contact. A word here, a hint there, a comparative suggestion, an expert opinion often

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prove of immense help and stimulus to those whose interest exceeds their knowledge. One of his greatest ideas is the interrelation of collections so that the influence of one may be extended to another; in other words, to bring such a collection as the Fogg Museum at Harvard into closer touch with the Boston Museum of Fine Arts. Such coöperation might and probably will lead to an exhaustive catalogue of the best prints in the country, and in this way people would learn *what* to see and *where* to see it.

To return to our young ladies, who must be growing impatient—with commendable eclecticism they rejected unanimously everything that was grotesque or ugly and gave their "Yes" to simple, vigorous motifs, free from sentimentality. Dürer and Schongauer, for instance, appealed strongly, as did, coming to more modern times, Millet and Jacque. A knightly subject, sixteenth century, by Binck, won applause, also some French portraits, including Desnoyer's engraving of Napoleon and Drevet's *Louis le Grand*. Kate Greenaway and Walter Crane were well represented as was also the work of Maxfield Parrish and Jessie Willcox Smith.

The conclave responsible for the present exhibition averaged thirteen years and were: Miss Katherine Lane, daughter of the president of the museum; Miss Eleanor Higginson, daughter of F. L. Higginson, treasurer of the museum; Miss Mary Weld, of Brookline; Miss Betty Beal; Miss Eleanor Abbott; Miss Katherine Abbott; Miss Elinor Perkins; Miss Dorothy Paine; Miss Elizabeth Caswell, of Pride's Crossing; Miss Anna Hamlin: Miss Nora Coolidge and Miss Phyllis C. Carrington, daughter of the curator of prints.

A SHOW OF COLOR ETCHINGS

FOR the summer months there has been placed on exhibition in the Stuart Gallery (Room 316) of the New York Public Library, an exhibition of color etchings. Not completeness but variety has been aimed at in this show, which, though not large in size, offers an interesting view of the manner in which the matter of color printing has been approached in various countries and in different individual cases. Here are constrasted, for example, Raffaëlli's spotty application of color, with a palpitating suggestion of life and movement, and the completeness of color and tone effect shown by Martin Van der Loo, or Ranft, with much depth of vibrating color. T. Francois Simon, again, in his views of Paris in various aspects and moods, presents completeness of impression rather than completeness of effect. Roux similarly avoids any feeling of superfinish by laying his tints on a basis of a sketch in soft-ground etching, with its crayon-like lines. Pollak produces his truly snowy snow on a foundation of drypoint lines. With Kasimir, Lux and others the incisive etched line comes into prominence, while Michalek presents quite flat tones. The examples by Guérard show one side of the activity of that indefatigable experimenter, and the plate signed by E. Delâtre gains added interest from the fact that it is a portrait of his father, the famous printer.

Célo, Robbe, Preissig, Suppantschitsch and Unger are other foreign artists whose

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work illustrates further possibilities in the application of color to the etched plate. Our own land is represented by Miss Mary Cassatt, with her rich flat tones, inspired by the Japanese; Lester G. Hornby, with light suggestion of color; Mrs. A. V. Congdon, Edward Ertz and G. E. Burr.

The little exhibit, being devoted to no particular school or nation or individual, is perhaps somewhat unusual, and is well worth a visit. The S. P. Avery collection has again been drawn upon.

The Faithorne exhibition in Gallery 321, the fifteenth and sixteenth century engravings in Gallery 316, and the W. B. Parsons collection of early prints relating to railroads, in the main exhibition room, all remain on view.

EXHIBITION AT THE CARNEGIE INSTITUTE

AN EXHIBITION, arranged by Director John W. Beatty before his departure for Europe, of forty-nine carefully selected pictures is being held by the Department of Fine Arts, of the Carnegie Institute, from July 26 to September 6. These paintings are loaned by private collectors of Pittsburgh and the vicinity, who have kindly consented to give this opportunity to see unusual examples of painting not ordinarily accessible for the public.

All the paintings with one exception are, comparatively speaking, modern examples, there being nothing on view earlier than nineteenth century. To mention a few: *Wooded Common*, by Sir Alfred East; two Constables; a Corot; *Sun and Shade*, by Paul Dougherty; *In Finistere*, by George Elmer; paintings by Monet, Courbet, de Sidaner, etc.,

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MARIUS DE ZAYAS ON CARICATURE

DURING my experience in the practice of caricature I have come to the conclusion through experimental analysis, that the facial expression and the expression of the body of a man reveal only his habits, his social customs, never, or at any rate very seldom his psychological self, and absolutely never his specific value, place or significance in relation to existing things.

Now matter cannot exist without spirit, nor can spirit exist without matter. But, though they are inseparable, they constitute two different entities. We cannot, therefore, represent the spirit of a thing by its purely material entity. We cannot represent materially something that is essentially immaterial, unless we do it by the use of symbols. Mathematics are essentially symbolical; they are the purest expression of symbolism. They represent material or immaterial things by abstract equivalents. We can represent psychological and metaphysical entities by algebraic signs and solve their problems through mathematics. We can represent the plastic psychology and the plastic metaphysics of matter by their geometrical equivalents. But we cannot represent both the psychology and the metaphysics of spirit and matter by only one of the two methods. In

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"The Van Eycks and Their Art," so far from being a mere reprint at a popular price of "Hubert and John Van Eyck," contains several new features, notable among which are the inclusion of an Appendix giving details of all the sales at public auction in any country from 1662 to 1912 of pictures reputed to be by the Van Eycks. An entirely new and ample Index has been compiled, while the bibliography, which extends over many pages, and the various component parts of the book, have been brought abreast of the most recent criticism. Detailed arguments are given for the first time of a picture attributed to one of the brothers Van Eyck in a private collection in Russia.

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detract from the value of good work: it only increases our respect for those works which redeem the Victorian era from artistic chaos, and crown with an added lustre the efforts of the English potters.

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cal value of each of these elements, but to a combination which constitutes a third definite psychological or metaphysical entity.

As representation is only a matter of equivalents, we have, in order to represent man in all his characteristics, to represent all his entities. The old art permitted and, even more, imposed the representation of feelings and emotions through concrete form. Modern art permits the representation of feelings and ideas through material equivalents—abstract form. Between the two, I believe the second one the nearest to psychological representation. Accordingly, my new procedure in caricature is inspired by the psychological reason of the existence of the art of the primitive races, which tried to represent what they thought to be supernatural elements, existing outside of the individual, elements, however, which science has proved to be natural and which exist within the individual.

The technique of my procedure consists in representing: (1) The spirit of man by algebraic formulas; (2) his material self by geometrical equivalents; (3) and his initial force by trajectories, within the rectangle that encloses the plastic expression and represents life.

My caricatures are of two kinds—absolute and relative. I call absolute caricatures those in which the individual influences time by the whole of his actions; and relative, those in which time influences the individual—that is to say, when the individual has to make abstraction of his real self to adapt it to the character of a given moment of circumstance.

I call my latest manner of plastic representation caricatures, only because they are the natural evolution of my former plastic expression, which was consequent with what has been understood by caricature. They are not art, but simply a graphical and plastic synthesis of the analysis of individuals.



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THE PANAMA EXPOSITION SEAL

AN ARTISTIC EMBLEM

FROM a large number of competitive offerings the directorate of the Panama-Pacific Exposition has selected a design by Alfred Lenz, the sculptor, as the design of the official exposition seal.

The seal tells in symbolism the story of the opening of the Panama Canal to the world, and announces by a circular lettered inscription the celebration of that event through the Panama-Pacific International Exposition at San Francisco in 1915.

The dominating feature of the design is a figure of Columbia bequeathing to all peoples of the earth a new commercial liberty. The figure stands upon a globe

bearing a magnified relief of the great Isthmus severed by the artificial means of the canal. In her left hand Columbia holds a laurel-wreathed shovel, in her right an olive branch. That it is her intention, however, to protect from misuse the priceless fruit of her heroic undertaking is gleaned from the sheathed sword at her side. In the background the rays of the dawn denote a new era in human history.

Below, in birdseye view, between the rough rock walls of the great cut, appears the twin-lock channel of the waterway connecting the oceans, showing the passage of a Chinese junk eastward bound and a modern gigantic ocean liner westward bound, symbolizing the interchange of commerce between Orient and Occident.

Wherever the seal appears it will declare, in brief, the meaning and significance of the opening of the canal and of the International Exposition commemorating that great event.

THE VAN EYCKS AND THEIR ART. By W. H. James Weale and M. W. Brockwell. (John Lane Company.) $4.00.

The present new and more condensed edition of the works of the Van Eycks, John and Hubert, 1365–1441, presents to the reader and student a very concise and clear idea of the works of these early Dutch painters, especially of the man who, according to Dvorák and Westendorp, succeeded in painting the first satisfactory portraits in oil paint, representing his sitters with something more than a mere profile.

To John Van Eyck, of Maaseyck, are accredited the first portraits showing the features painted from the front, with nose and other parts of the head fore-shortened.

Although, it must be borne in mind, the book now brought to completion is almost entirely the outcome of Mr. Weale's lifelong activities, who with scrupulous care and characteristic attention to detail has spared no pains in his endeavor to secure accuracy, failing health and eyesight compelled him to call to his aid Mr. Brockwell, the collaborator and editor of this volume.

This edition, it will be readily admitted, has been planned on somewhat different lines to the earlier one of two volumes, one dealing with the authenticated and undoubted pictures, the other with unauthenticated and doubtful works.

The new edition is more simple and less exacting to the student, comprising an account of all works attributed to the Van Eycks, careful descriptions and history, bringing the total of authenticated painting down now to twenty-four in number.

The present edition contains under "Catalogue Raisonné" an excellent description of all authentic and unauthentic pictures; many of the latter undoubtedly genuine but lacking documentary evidence, now lost. Their present resting place and former owners is also given.

Under Appendix B is a "List of Pictures and some Drawings sold at Public Auctions under the name of Van Eycks," with the dates, subject, owners, measurements and remarks from the year 1662 to 1912.

At the end of the volume, under "Bibliography," is given a list of manuscripts, early printed books and authorities referred to. The edition is well bound in dark blue cloth, gold lettering, special attention being given to the very excellent photogravure reproductions.

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The
INTERNATIONAL
· STUDIO ·

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A COUNTRY GENTLEMAN'S FARM-HOUSE ON THE HUDSON

BY W. H. DE B. NELSON

FROM time immemorial it has been man's aim and object to acquire an acre of land, a cottage and a cow. Mr. W. W. Fuller, no exception in this respect, went leisurely to work to select his site, very leisurely indeed, for not until the lapse of three lustres had he established his right to some two hundred acres at Briarcliff, in Westchester County, overlooking at discreet distance the Hudson, and forming portion of some of the most beautiful scenery to be found in the State of New York. Cottage and cow were next to follow, but here again there was no undue haste, and quite a hundred photos of every kind of country residence were placed in vain before Mr. Fuller by his architect, Mr. Arthur T. Remick. The verdict in each case was "No, no; I know what I want, but I cannot describe it." Many an architect might have beaten a retreat, deeming the occasion lost, but Mr. Remick is made of sterner stuff, and the more difficult the problem the keener grows his desire to gain a victory. He went home and pondered his task, bearing in mind that his client hailed from North Carolina, was a man of cultured but simple tastes, who took delight in farming and animals, and wanted a country home where he could prosecute his hobbies to the fullest extent. Then the architect hit upon the idea of a Southern colonial type of house that should meet all requirements—namely, to be spacious and comfortable in conformity with the needs of a man of means, but at the same time to be entirely free from any ostentation or parade. The sketch grew automatically into plans which were submitted to Mr. Fuller and thoroughly approved, not only by himself but by his entire family.

The feeling encountered on passing the simple lodge gates and sauntering up the drive is one of repose and hospitality, centered in a building of harmonious proportions and pleasant design. Simplicity is the keynote of the estate and one seems to read the legend *Simplex Munditiis* across the portals. Though nothing is lacking to insure the maximum of comfort, all so-called "features" are conspicuous by their absence; nothing "shouts"; nothing demands valuation; dollars make no display. In a country where the *nouveaux riches* vie with one another in out-dollaring the dollar, this country gentleman's estate stands for a very great deal, judged by



FRONT VIEW OF HAYMOUNT



A BEDROOM SHOWING MANTEL

other than architectural standards. It is no paradox to assert that Haymount, as the estate is called, in memory of Mr. Fuller's birthplace, is a grand yet humble erection, reflecting the character of its owner, and imposing great credit upon the architect, who in spite of possessing *carte blanche* along with his commission, has exercised such reticence and restraint.

The wide columned front peers out upon a formal entrance, with apple trees here and there, shooting their branches out over the gables, as if in protection, and throwing their cool shadows over a beautifully kept lawn and sparkling drive. The house has been designed after the great country houses of the South, with one large central edifice commanding wings of nearly equal importance on each side. Two brick retaining walls, with posts of pleasing proportions, enclose the formal entrance, and so low are they that they do not detract from the rest of the problem. Not a discordant detail is to be seen anywhere, and the style has been faithfully preserved throughout. The massive entrance, with its simple dignity, the many-paned windows, the little dormers in the roof, are all in perfect accord with the general scheme, while within the rooms have been planned in characteristic Georgian manner.

The elevation of the first floor is close upon 600 feet above sea-level, and towards the West overlooks the Hudson, which pursues its serpentine course some two and one-half miles distant, while all around hill and dale stretch out in an endless panorama of scenic beauty. The old Southern colonial houses not being large, it required considerable scheming to give all the accommodation needed without allowing the house to assume the appearance of hotel or barracks, to effect which the architect had to avoid the bugbear of lengthy halls and monotonous corridors. By throwing out the wings from the center a foreshortening was secured with excellent



THE DEN OR OFFICE



THE MAIN ENTRANCE
TO HAYMOUNT



THE LIVING-ROOM

results. To those good folks who are able to regard life from an esthetic and poetic viewpoint, a symbol of hospitality may be detected in these advancing wings, which seem prepared to enfold the visitor from the two sides as he enters between the columns of the portico. These columns, it may be observed, are 22 feet in height, Doric in style, the cornice corresponding with the general treatment of the façade, happily blending dignity with simplicity. The exterior walls are covered with shingles three feet long, laid twelve inches to the weather and smooth-planed to resemble clap boards. The walls being white, the necessary color is contributed by the dark apple-green of the roof shingles and blinds, while an offset of red is displayed in the awnings. To further avoid any feeling of monotony in such a length of walls, several bay windows have been effectively introduced, and besides commanding magnificent views, not otherwise so conveniently obtainable, these bays in each case have been furnished with low, deep window-seats, concealing the radiators. Where seats have not played this role, the window stools project out into the room, performing the same office equally well.

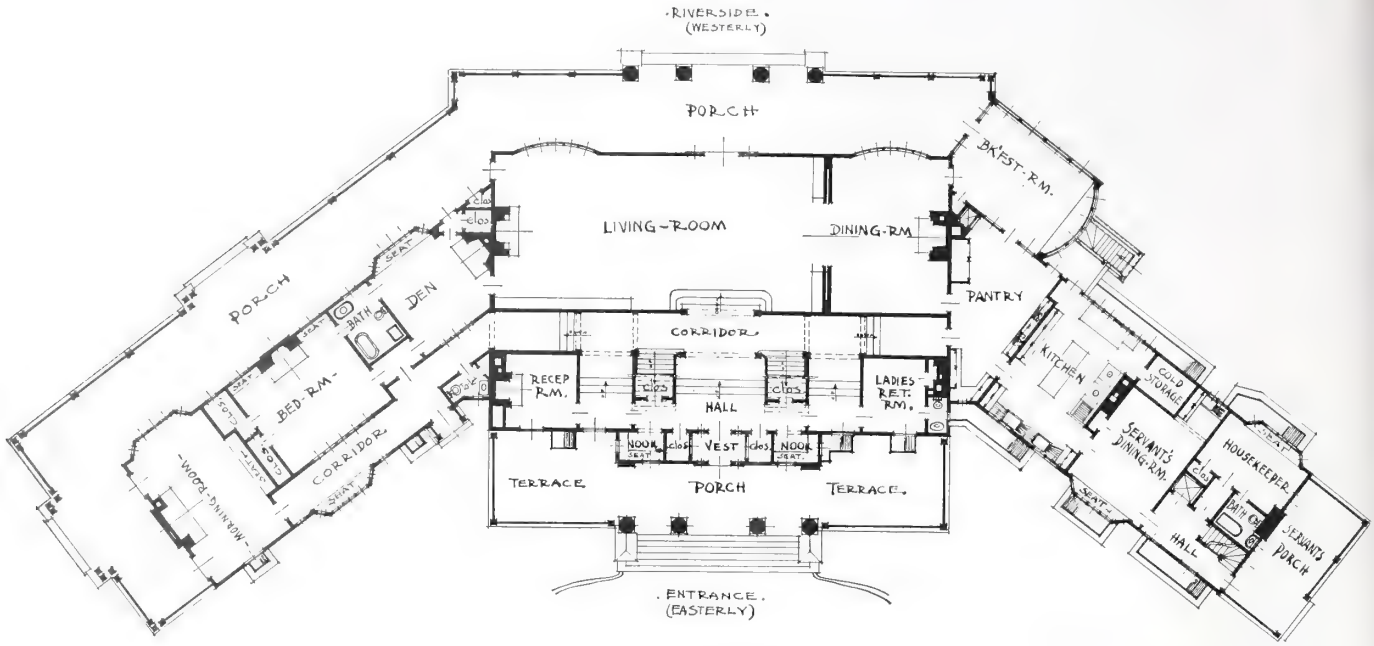
It speaks well for the original plans that no change was made, with the trifling exception of the elimination of the partition in what is now the living-room. The original scheme called for the living-room to be in the center of the house, flanked to right and left by dining-room and library. The dining-room is most attractive, with its white woodwork and tapestried walls, subdued by the simple Colonial cornice and dignified Colonial furniture of mahogany. It is an excellent



SECOND-STORY HALL



MAIN ENTRANCE WITH APPROACH



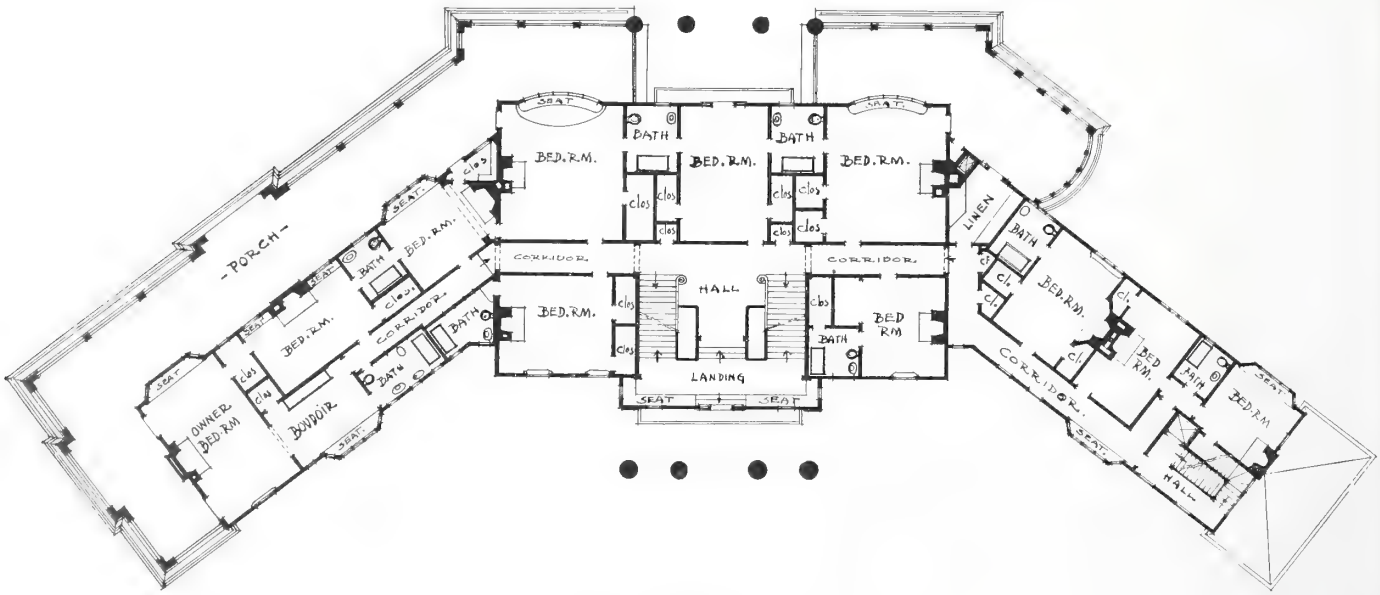
PLAN OF MAIN FLOOR

example of beauty contained in simple lines and all absence of fanciful ornamentation.

A pleasant surprise on entering the house is the superb view over the Hudson, seen through the glass of the exterior entrance doors to the living-room.

At the southern end of the house is a morning-room, quite remote from the living-room, and thus affording perfect seclusion. Next to it is a bed-room intended for use by the owner during winter visits, at a time when the house was regarded as a summer residence only. Adjoining the living-room is the den or office, with direct access to porch and lawn, provided with a private entrance for the superintendent, thus making it unnecessary for him to pass through any other part of the house when making his reports. Breakfast-room and dining-room are a continuation of the long and ample porch.

The northern wing contains pantry, kitchen,



PLAN OF SECOND FLOOR



THE LODGE



THE GARAGE



A VIEW FROM THE SOUTH, SHOWING ROAD LAMP, GRASS STEPS, TERRACE, ETC.

cold storage, servants' hall, servants' dining-room, housekeeper's room, trunk elevator and servants' porch. Thus the service is well separated from the family rooms.

The second floor contains eleven bedrooms, boudoir, eight bathrooms, linen-room and closets galore, while above are fifteen bedrooms and four bathrooms; a fourth floor contains additional bedrooms, with considerable storage and closets. In the basement are servants' rooms, bathroom, room for refrigerating machinery, a complete laundry operated by electricity; wine, vegetable, grocery, coal cellars, boiler-room and storage quarters.

Among many unusual advantages of Haymount may be enumerated: electric clocks in each room, all operated by a master clock; intercommunicating telephones over the whole estate; long-distance telephones with extensions; fire-alarm system; vacuum cleaners; plate warmers, electric broilers, etc. No detail has been overlooked which makes for comfort and efficiency.

With regard to interior decoration, the woodwork, with few exceptions, is white throughout, while the doors are mahogany. The morning-room has a paneled wainscot and a beamed ceiling done in chestnut, stained soft gray-brown, with a faience tile fireplace. The den is treated with hazelwood, paneled walls and beamed ceiling. Some of the bedrooms have been done in old ivory and others in gray. Panels of silk material in subdued colors have been employed in reception-rooms and ladies' retiring-room, which is conveniently situated near the entrance hall. All the



THE STABLES



A BEDROOM



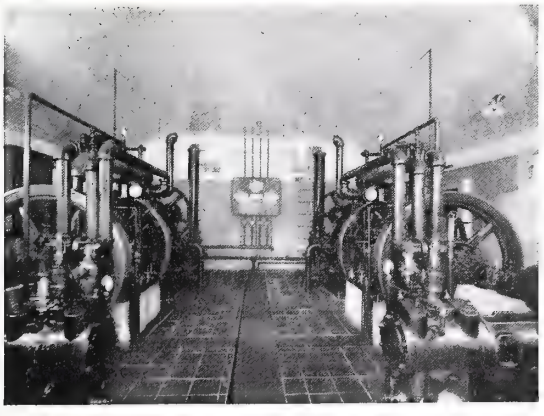
ANOTHER BEDROOM



THE PANTRY



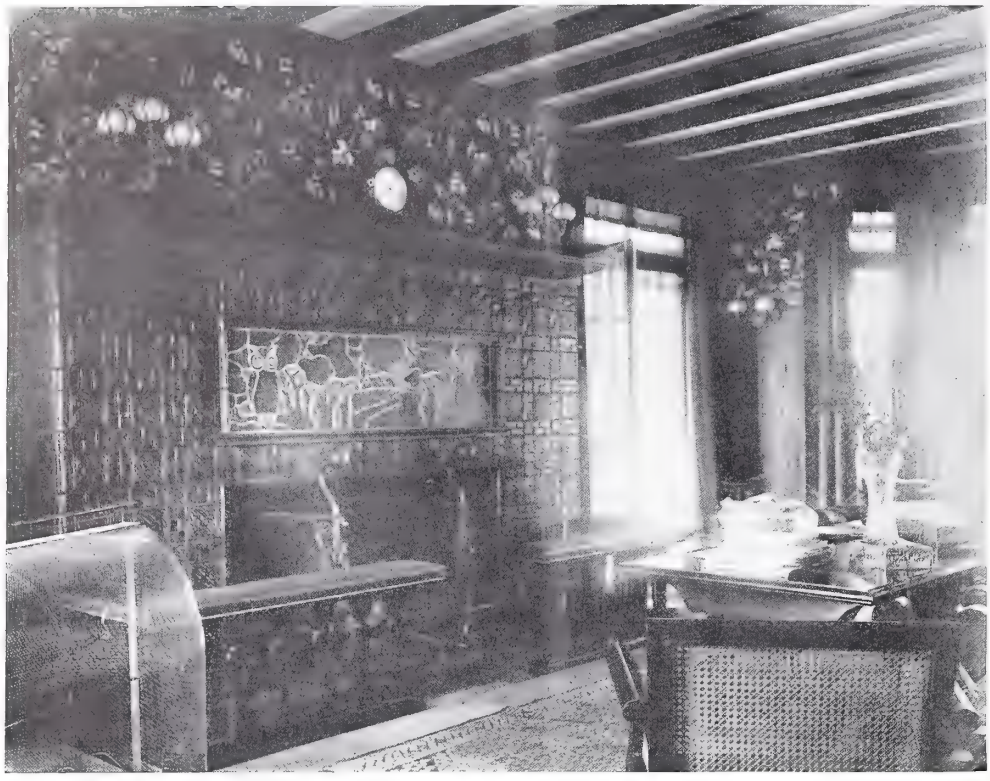
THE PORCH



THE ENGINE ROOM



THE POWER HOUSE



THE MORNING-ROOM

fireplaces throughout the house have been separately designed, no two being alike. Landscape scenes, animals and faience tile have been used in some of the mantels to avoid any idea of monotonous repetition.

The nearest out-building is the garage, quite an institution in itself, containing large automobile space, workshops, besides a complete nine-room cottage, two housekeeping apartments and many single rooms for employees and visiting chauffeurs. In the basement is the power plant for operating lights and motors on the whole estate, the generators being directly connected to gasoline engines in duplicate, the night load being taken from a large storage battery charged during the day. It is worthy of note in connection with light and power, telephone and fire-alarm cables, that all this plant is underground. Furthermore, this building contains a water plant for domestic use and fire protection. The entire building, as far as the first-floor ceiling, is fireproof. Before leaving this building, it may be remarked that the exterior walls are of terra cotta blocks, and to preserve harmony with the main building, a veneer of shingles was put on while the scheme of green roof and green blinds was repeated.

The water supply is furnished by three artesian wells, situate between the house and the farm buildings, pressure and gravity being employed to feed the water to all the different buildings on the estate.

The gate lodge, superintendent's cottage, two-family cottages for the laborers, stables, cow-sheds are all object lessons in their way. White glazed tile has been freely used in cowsheds and dairy, giving them a very sanitary appearance. The road lamps employed about the estate merit attention and show how great care has been bestowed upon every detail.

To the right of the lodge gates the ground rises considerably and is so thick with brush and timber that one hardly suspects it of harboring anything of importance. Yet this romantic-looking copse contains the gem of the estate, a studio whose equal one might search far and wide for in the city. One of Mr. Fuller's daughters being an artist, it was planned to construct a commodious studio home for her, apart from the house, where she could cultivate the Muses in pleasant solitude. So interesting is this studio that THE INTERNATIONAL STUDIO intends later on to devote some space to it, describing it in detail and furnishing illustrations.

The gardens are in course of construction. The

upper one, surrounded by a brick wall, a continuation of the entrance plaza, will be devoted to rose culture. Grass steps will lead to the lower or vegetable garden, planned to occupy one acre. At the bottom of this garden will be a large circular lily-pond, which will have reflected into it a semi-circular pagoda. Grape arbors, tea houses, etc., will find their place in the scheme.

The fact of the gardens being planned on the hill-side has lent itself capitally to the matter of terracing. The vegetable garden is to be laid out following the type of the old Southern gardens, that is to say, with grass walks and the beds bordered with old-fashioned flowers. The owner was fortunate to possess about his grounds so many picturesque old apple-trees which with good care and treatment have been revitalized, and add immensely to the appearance of the property. They tend to remove that all-too-newish look which such an estate is compelled to wear in its initial years.

Mr. Remick has many years in front of him before he can be said to have attained the prime of life. To few architects come such opportunities so early in their career, and the erection of Haymount with all its accessories was no mean test of a man's capabilities. While Haymount ranks in its owner's eyes merely as a farmhouse, it certainly stands in a very different category from what is ordinarily accepted under that classification. A very noticeable point is the obvious intention on the part of owner and architect to house comfortably a large family in an unobtrusive manner, without stamping Haymount as a showplace; and it is gratifying to observe that everything possible has been done for the comfort and convenience of the retainers. The estate is in very truth a little kingdom, largely supplying its own needs, and the main building strikes the spectator perforce as a fine country mansion, in splendid setting, conceived in a spirit of dignified simplicity. No over-elaboration, no weakening debauch of ornament mars its effect, either within or without.



THE SUPERINTENDENT'S COTTAGE

Tricks of all sorts may be played with other forms of architecture, but with the Colonial type no chicanery will pass; and for this very reason it has always remained during the hundred years of its creation, the most difficult style to carry out to a successful issue. How far Mr. Remick has succeeded may these pages show.



THE DINING-ROOM

THE VALUE OF HISTORIC ASSOCIATION IN THE ENJOYMENT OF ORIENTAL RUGS

BY WALTER A. HAWLEY

AMONG the Oriental rugs offered for sale in any department store in this country are almost invariably a large number which have interesting historic associations. Some, to be sure, are from the sandy deserts, where the Bedouin wanders in solitude, or from high plateaus shaded by snow-covered crags, or from poplar-encircled villages that are little known; but others are from places where gilded mosques and ruined palaces recall events that will long live in history. Some were woven near the capitals of the ancient empires of Assyria, Media and Persia, which once ruled the world. Not infrequently they contain seeds of grass that grew among the same hills and valleys where Nebuchadnezzar, Cyrus and Artaxerxes lived; and perhaps imbedded in the wool is even the dust into which the great monuments of history have crumbled. If these rugs could speak they might relate stories of wonderful interest, yet as a rule the seller possesses very little knowledge about the places where they were made, even though it would add greatly to the interest of the buyer.

Of the hundred or more distinct classes into which the rugs of China, Turkestan, Caucasia, Asia Minor and Persia may be divided, hardly one would not be more enjoyable if we could conjure up pictures of the spot where it was woven and recall the history of the people who made it.



Courtesy of H. C. Merrett, Esq.

A BERGAMO RUG

For instance, the brownish-red Tekke rugs, which are often sold as Bokharas, were made by the fierce tribes of Western Turkestan, who often, now and then, creeping like bands of Apaches through the mountain passes into the fertile valleys of Persia, fifty or more years ago, would carry away women and children into captivity. Regularly they would plunder the caravans traveling over the deserts from Asia to Europe, until at last the Russians crushed them in the terrible death-struggle at the fortress of Geok Teppe.

Few who look at a Baku rug, with its dull-toned colors and geometric pear designs, realize that it was woven near the noted petroleum fields by the Caspian Sea, whither during unknown time the followers of Zoroaster came from all directions to worship at the temple of the Guebres, where day and night priests watched the blue flame that rose perpetually from the ground, and once in long intervals spread over the waters like a sea of fire.

The Circassian or Tcherkess rugs, which may generally be recognized by the large patterns known as sun-bursts, are the products of those tribes who lived along the eastern shore of the Black Sea, and who without a pang of shame sold their handsome daughters to be bartered in the slave markets of Constantinople. Yet in their pride they styled themselves nobles; and half a century ago, after a long, fierce struggle for independence, one hundred thousand of their families, preferring exile to submission to the Czar, migrated to Armenia and Asia Minor.

The fortunate owner of an old Bergamo rug, though he sees little beauty in the cowrie shell, button or bit of cloth, sewn in the broad webs of the ends to avert the evil eye, never tires of the rich reds and blues of the plushy nap. Yet he will cherish it so much the more if he recollects that it was made in the valley of the Caicus, near the city of Pergamus, that stood when Achilles was fighting for the stolen Helen before another city of similar name, and where later still the apostle Paul founded one of the seven churches of Asia. Here in classic time was united the culture of Europe and Asia. Greek sculptors chiseled its monuments, philosophers taught beneath the shade of its trees, and scholars gathered there the library which rivaled that of Alexandria.

Some of the best hall rugs, noted for their long nap, stout weave and dark hues of brown, red and blue, are the products of the Kurds. They are found in many homes of this country, yet probably not one in ten, perhaps not one in fifty, of those who tread upon them know that they are made by

the descendants of the Carduchi, who opposed the celebrated retreat of Xenophon and his ten thousand Greeks. Some of these people who live on the upper water-sheds of the Euphrates and Tigris rivers, are still almost as untamed as they were over twenty centuries ago, and recognize no law but the will of their chief, to whom they maintain strictest fealty.

Many of the Oriental rugs of carpet size now sold in this country are Mesheds. These may be distinguished by their fleecy, uneven nap of soft lamb's wool, their chaste floral designs, and their dainty colors of blue, green, cream and pink. Yet few who admire them know that they come from the most holy city of Persia, whither one hundred thousand pilgrims, crossing the same deserts of Khorassan where the Parthians roamed in classic time, go each year to worship at the marble tomb which contains the bones of the saint Ali Riza, the eighth Imam, or Moslem priest. Nor do they realize that they are woven where Fudousi, the Homer of Persia, and also Omar Khayyam, the poet astronomer, spent most of their lives long years ago. These are only a few of the rugs which have historic associations; others, such as the Samarkand, Shiraz, Hamadan and Mosul excite greater interest, for they awaken recollections of events that have changed the course of civilization.



Courtesy of Jos. Wild & Co.

A HAMADAN RUG

In the very heart of Asia, where the river Zarafshan, "strewer of gold," has turned a plain of yellow loam into an oasis, is Samarkand, once "Queen of the East." Surrounded by fields of cotton, and partly hidden by orchards of apricots, peaches, figs and pomegranates, yet often towering above them, are the remains of that old city about which clusters so much of the romance and poetry of the Orient. Its origin may belong to the remotest past, since it is located not far from the supposed cradle of the Aryan race. It was a large and flourishing city even when Alexander the Great conquered it. It survived the invasions of innumerable wild hordes of the Steppes, and after the conquest by Mussulmen in 712 A.D., became an important center of Arabian civ-

ilization. Supported by the fertility of its well-watered soil, a million people dwelt within its walls when Genghis Khan pillaged and almost destroyed it.

The greatest glory of its past is due to Tamerlane, who was born a day's journey farther east. This "scourge of Asia," who conquered Persia, overran the valleys of the Tigris and Euphrates, subdued Asia Minor, subjugated Georgia, sacked cities of Russia and vanquished the armies of northern India, established at Samarkand a most magnificent and luxurious capital. Here he surrounded himself with a cultured and brilliant court and erected extensive edifices in which were united the art of eastern and western Asia. The summer palace, his mosque, the reception hall containing the famous greenish-blue stone on which stood his throne, and the sepulchre where lie his remains within a black marble tomb, still attest the grandeur of that early period.



Courtesy of Tiffany Studios

A BAKU RUG

The rugs now known as Samarkands are made mostly in the country a little farther east; nor is it probable that they are to be compared with the magnificent carpets which early travelers referred to as adorning the palace and mosque of Tamerlane, yet they undoubtedly resemble them. Some are exceedingly beautiful and even contain silk mixed with wool. In all of them the Chinese element is particularly noticeable, rounded medallions and frequently butterflies occupying the field, while in the borders are stripes of fretwork and swastikas that are rarely found in other woven fabrics of Western Asia. Among the Persian and Asia Minor rugs are many that are equally attractive, but very few have such an interest, since the recollection of where they were made recalls some of the most important events in history.

Every rug store has its Shiraz rugs, which may be recognized by their silky nap, dyed rich tones of blue, red and ivory; by their combination of floral and geometric patterns; by the little tufts of wool which at regular intervals protrude at the sides; and by the broad embroidered webs at each end. Full well the Oriental knows the lure of sentiment, when he offers one of these pieces for sale as a "Mecca," because large numbers have been taken on the yearly pilgrimage to that most sacred of Mohammedan cities; and whether bartered on the road or offered for propitiation to the priests, many have eventually found their way to the markets of Cairo, Damascus or Constantinople. Yet to the student the greatest charm of one of these rugs would be simply in the fact that it was made in or near Shiraz, once the literary center of Persia. Perhaps it was woven in one of the many gardens, where the air is cooled by the spray of fountains and running waters, where the jasmine and rose spread their fragrance, and where the nightingale utters its song at close of day. Perhaps it was woven just beyond the walls, near the tombs of Saadi and Hafiz, who long ago told in verse of these same valleys bright with poppies in spring, and of the same mountains parched and brown in fall. Or, again, it may have been made on the very spot where Cyrus, Darius or Xerxes lived, or near the ruins of Perseopolis, which Alexander and the beautiful Thaïs destroyed in a



A MESHED RUG

night of drunken revelry. Associated with Shiraz and its environs are these names, never to be forgotten; and even the art which once flourished there has left its impress on succeeding time; for the distinctive feature of the Ionic architecture, known as the "volute," and the honeysuckle and rosette of Greek ornament are found in the remaining monuments of ancient Perseopolis. For many centuries the importance of Shiraz waned, but from 1760 to 1779 it became the capitol of Persia, under the rule of Kerim Khan, who added greatly to its architectural beauty. Since then it has suffered severely from earthquakes and the hand of man. Its wines, its or-

chards and its gardens are still famous in the East, but there remains little vestige of its former glory.

On the eastern flank of Mt. Elwund, in northeastern Persia, is the city of Hamaden, which is generally believed to rest on the ruins of the ancient Echatana, capitol of the Medes. From very early times until long after the conquest by Cyrus, it was one of the most important centers of early Aryan civilization. In the book of Esther, we are told that the King "ruled from India even unto Ethiopia, over one hundred and seven and twenty provinces." To the interest thus awakened by the history of its power is added the fascination of the simple story so typical of those times, of how the King, after banishing his Queen for refusing to appear before him, chose in her stead from the most beautiful women of his realm the fair Esther, who belonged to one of the Jewish tribes that had not returned to Judea after their captivity; and how, true to her race, she had saved her uncle, Mordecai, from death and obtained favor for her people. These events occurred over twenty-four centuries ago, yet within the walls of the city the Jews are still keeping guard over the traditional burial place of the same Mordecai and Esther.

Before the downfall of the old city the kings ruled with royal magnificence in palaces constructed of cypress and cedar, and with columns and ceilings covered with golden and silver plates. Surrounding the walls were spacious gardens of luscious fruits, fragrant flowers and fountains of limpid waters. Here prevailed the sensuous luxury of the East which led to its overthrow; but on account of its excellent climate and delightful surroundings, it continued for a long time to be the summer resort of Persian monarchs.

Within the encircling walls of modern Hamadan there still remain gardens, bazaars and mosques; yet the general misery and squalor have little to remind one of the magnificence of that former capitol which for a short period was mistress of the world.

The remembrance of such facts of profane and sacred history add greatly to the enjoyment of ownership in the old rugs from Hamadan. They are rarely mistaken for any other class, for not only have they technical peculiarities of weave, but they are stout pieces in which the usual wool of the pile is replaced by camel's hair. This extends as a conspicuous band around the border, and frequently occupies most of the field, where its golden brown or chestnut color appears in striking contrast with the bright blues and reds of a central medallion. These rugs are not always beautiful, but as they call to mind the days of Queen Esther and the early struggles between the Medes and Persians, they inspire a feeling of attachment that is never shared with other rugs woven in places of less consequence.

Still more interesting are the historic associations of the district where the Mosul rugs are made; for they come from the same hills and valleys over which four thousand years ago Abraham drove his flocks before migrating to Palestine. Some of them are woven near the ruins of that ancient Nineveh whither Jonas went to preach the Mosaic law and, perhaps, remind the people of that deluge which was recorded on Chaldean tablets found within the magnificent palaces of Sennacherib. In the zenith of its power the capitol extended its rule over Babylonia, Asia Minor and Assyria, and received tribute from Egypt; but at last it was burned and completely destroyed by combined armies of Medes and Babylonians.

Just across the Tigris from the ruined monuments of this civilization of three thousand years ago is the present city of Mosul, which was once an important mart for the wares carried up and down the river, as well as for the vast caravans from east and west. It also became noted for the textiles, from which were derived the name muslins. But it was pillaged by Tamerlane, besieged by Nadir Shah, and suffered from pestilence and misrule until its and industries dwindled.

On account of the present remoteness of the Mosul district from important highways of travel, excellent rugs, free from the taint of aniline dyes, are still woven there. Their glossy wool gives richness to the prevailing yellow, brown and russet tones. Their patterns often contain the unrelated motives of nomadic weavers associated with graceful floral forms. They lack the artistic finish of pieces made in the cities of Persia, but they represent the product of descendants of one of the earliest civilizations, who still wander among ruins of one of the greatest empires of antiquity.

These are only a few examples from the many different classes of weaving, but they should be sufficient to illustrate the fact that however great the fascination which the delicate rhythm of graceful lines and the harmonious tones of dainty coloring may awaken, our greatest delight in Oriental rugs can only be experienced when to a sense of the beautiful is added a feeling of attachment derived from the knowledge of their association with people, places and events, which have had a part in the great drama of the world's history.

Patrick W. Adam, R.S.A.

A PAINTER OF INTERIORS: PATRICK W. ADAM, R.S.A. BY A. STODART WALKER.

DISTINGUISHED in an individual expression that finds no exact analogy in modern art, Mr. J. H. Lorimer's encouragement has had a very certain influence on those craftsmen of to-day who have gained distinction as painters of interiors. Mr. William Orpen's more virile work in this direction can be traced through Mr. William Rothenstein back to Mr. Lorimer, and in the paintings of his friend and fellow countryman, Mr. Patrick W. Adam, we can go further and trace a parentage not only of idea but also of method. But Mr. Adam in his best work need fear no comparison with his confederate. The brushwork, if not so suave and delicate is often more spontaneous and decorative and approaches more to the daring freedom and expressiveness of the Frenchman M. Blanche.

Born in 1854, the son of an Edinburgh lawyer, Mr. Patrick W. Adam began his art career as a student of the Royal Scottish Academy under the distinguished masters George Paul Chalmers and William McTaggart, and while a student was awarded the Maclaine-Watters Medal for the best painting from the life. He was elected an Associate of the Academy in 1883, succeeding to full membership in 1897. From the beginning of his career as a painter he was fortunate enough to secure recognition from the directors of public galleries, and examples of his work are to be found in many permanent collections, and he has been honoured latterly by the Scottish Modern Arts Association in the purchase of his well-known *Signet Library, Edinburgh.*

Mr. Adam's first notable success was the portrait of a girl entitled *Youth*—a canvas frequently exhibited throughout the country and now in the possession of Mr. Duddingstone Herdman, A.R.S.A. Other portraits followed, such as *Sisters* and *Alice in Wonderland*—the latter a portrait of the artist's niece. Along with portraits Mr. Adam achieved success with a number of figure subjects, simple genre motives, in the category of Mr. Lorimer's work. In 1889 he painted a series of pictures in Venice, the most notable being *The Ducal Palace*, selected by the late Sir George Reid for the Aberdeen Gallery.

Mr. Adam's early work has an interest of its own, but is most worthy of study as a comparison with the work for which he is now famed.

No other artist of the present day has two periods more definitely marked, and it is a noteworthy fact that an artist should, after the age of fifty, suddenly strike out a new line and achieve a distinction which diminishes the significance of his earlier



"CARMICHAEL: INTERIOR" BY PATRICK W. ADAM, R.S.A.
(Owned by James Hood, Esq., Lasswade)

work. True, in this earlier period there were evidences that Mr. Adam had a greater inclination towards that breadth of brushwork and that tendency to what was once called "impressionism" than his colleague and friend Mr. Lorimer, which made it easier to link him with the men of the Glasgow School, with whom he had no fraternal or artistic associations. But apart from this, the suave dainty studies of conservatories, of chiffon-decked ladies peering through windows or wrapped in the suffused light of the sun penetrating white curtains and blinds, of nuns at prayer—delicate schemes in white, grey, and pink—bear little relationship to the broadly handled, boldly treated interiors for which he is now distinguished. So recent is Mr. Adam's new evolution, that such a modern treatise as Mr. Caws' "Scottish Painting, Past and Present," published in 1908, has no reference to the later phase of the painter's genius. The year 1908, indeed, may be noted as that in which Mr. Adam suddenly realized his capacity for the new work. At the age of fifty-four it sprang, Pallas Athene like, into existence and changed his reputation from being more or less of a Scottish into a European one.

It was in this year 1908 that the constant passing of an open door in his house at North Berwick drew his attention to the effect produced by the light on the dining-room table; without hesitation he brought his canvas into the room and painted what he saw, and the success of this first picture was instantaneous. Since then Mr. Adam has devoted his time entirely to the painting of interiors, and has achieved notable successes by his presentations of rooms in various country and town houses in Scotland and England. From domestic surroundings he extended his venue to the interiors of churches, and in St. Paul's in London and in the churches of Venice and Florence he has worked with distinction and originality. Quite recently a second visit to Florence was the means of securing some very noticeable studies in the Royal apartments of the Pitti Palace.

What strikes the intelligent observer most in these distinguished studies is the remarkable handling of the light distribution. Mr. Adam's grasp of the subtle distinctions between direct, diffused, and contrasted lights is unerring. Nowhere is the effect of diffused light on architecture and furniture more brilliantly



"DINNER-TABLE AT 'ARDILEA,' NORTH BERWICK" BY PATRICK W. ADAM, R.S.A.



"A PICCADILLY INTERIOR." BY PATRICK W. ADAM, R.S.A.

(In the possession of R. Langton-Douglas, Esq.)

portrayed than in *The Upper Signet Library*, where the rays of the sun caught by stained glass "wells" into the room and "glamours" the interior with tender notes of sunshine, giving emphasis to the spacing and proportions of the library and lending a poetic richness to the *tout ensemble* as finely as in an etching by Mr. D. Y. Cameron. The balances of light and shade are nicely presented, and by a stroke of genius the whole atmosphere of learned seclusion is deftly portrayed. Applying the same principles we get a different result in Mr. Langton-Douglas's *Piccadilly Interior*, in which we are made to realize the charms of an artistically arranged drawing-room, with the light prinking the plastic work and glass on the table, and catching tenderly the chandelier and other ornaments of the room. Here, as in most of Mr. Adam's pictures of interiors, the sense of space is notable; all achieved by an unerring sense of perspective and the value of cross light to give the true proportions. Direct and suffused light combined, as in Mr. P. J. Ford's *Drawing-Room at Hyndford*, gives us as successful a result, the broad splashes of sunlight on the carpet being contrasted with the suffused rays which touch the furniture here and there. In another study of the same house, *The Corridor*, Mr. Adam essays a more difficult task with as great a success. Here in a passage of almost severe simplicity we have the cross lighting admirably presented. In no other drawing are the quantities so perfectly realized. With little of decorative material to assist him, the artist has been enabled by his grasp of essentials and his unerring eye for line to achieve a *tour de force* which, though lacking in the more evident charm of such a picture as the *Carmichael: Interior*, yet passes that in its triumph over difficulties.

In the *Interior at Clerkington: Autumn*, where Mr. Adam's fine sense of the beauty of architectural line is not wanting, he has made an exception to his rule and introduced a figure. Whether he has been successful in so doing is doubtful. The lady seated at the piano is quite in the design, but it is fair enough to put forward the criticism that she is as much still-life as the rest of her surroundings. The effect may have been intended so as not to detract from the primary idea of presenting a study of an interior. It seems irrelevant criticism to charge Mr. Adam, as he was charged by one well-known critic, with simply conveying the effect of still-life. The sense of domesticity may or may not be present in his studies of drawing-rooms. Personally I had not troubled myself about this factor in the case. When this critic drew attention to the fact, my imagination did not fail to find the factor. But it seems a matter of no great significance. Mr. Adam sets out with the perfectly legitimate aim of presenting the beauty of light and shade in interiors, and he has succeeded.



"INTERIOR AT CLERKINGTON: AUTUMN" BY P. W. ADAM, R.S.A.
(Owned by J. Johnstone Ford, Esq.)



"THE DRAWING-ROOM AT HYNDFORD"
BY PATRICK W. ADAM, R.S.A.

(Owned by Patrick J. Ford, Esq.)



"MRS. CUMMING'S DRAWING-ROOM"
BY PATRICK W. ADAM, R.S.A.
(Owned by Dr. A. Cumming)

In *Reflections: Lord McLaren's House* Mr. Adam meets Mr. Lorimer more directly in the scheme of finding a mirror in polished floors and walls made highly refractive by direct and suffused light. This in many ways is the artist's *chef d'œuvre*. The sense of substance is profound, the texture of each object in the canvas being certain and individual. The distribution of the lighting is masterly, and is achieved by no mere trick. It expresses the artist at his apotheosis. In contrast to this masterpiece we may place another fine interior, *Mrs. Blackwood Porter's Drawing-Room in North Berwick*, where a study is made of that corner of the room where the force of the sunlight is faintest and merely sufficient to supply effective lighting for the superb drawing of picture-frame, furniture, and china.

In these interiors Mr. Adam has been content to deal only with variations of sunlight. He has, so far as we are aware, essayed none of the intermixtures of natural and artificial light so dexterously undertaken by Mr. Lorimer, where the combination of moonlight, firelight, and gaslight is rendered with unerring skill—as in such a picture as the *Fête de Grand-Mère* in the Luxembourg. No doubt these experiments will arrest the attention of Mr. Adam sooner or later.

Like most Scotsmen Mr. Adam is a fine colourist. His colours are lustrous and vivid, yet they never "shriek." Not so broadly handled as by M. Blanche, the colour is never anæmic or muddy and is seldom painted in a very low tone. The decorative sense is good, if not exactly brilliant,



"REFLECTIONS: LORD MCLAREN'S HOUSE"
BY PATRICK W. ADAM, R.S.A.



"SIR JAMES GUTHRIE'S DRAWING-ROOM" BY P. W. ADAM, R.S.A.
(Owned by Ossian Donner, Esq., Helsingfors)

reticence sometimes holding the painter a little too firmly to fact. The design is never flat, the modelling is always a dominant factor, and the architectural perspective never treated conventionally but always realistically. But the realism never results in an impression of emptiness. The atmosphere of the room or the church is conveyed with a wonderful appreciation of its value—much more so than in some of the most famous interiors of the old Dutchmen—and sometimes as fine as in a Pieter de Hoogh or a Jan Vermeer, though the design be not so simple, direct, and stately.

Mr. Adam's failures in the true presentation of values are few. In *F. C. B. Cadell's Studio* we find a lack of a true aerial perspective—the furniture and the atmosphere are too freely intermingled and we get a sense of general woolliness. The room and its contents seem to be melting away and flowing into each other, and the loss of the sense of substance is evident. One has only to compare this with *Sir James Guthrie's Drawing-Room* to realize the difference between good and indifferent values—in lighting, substance, and perspective. We find a similar lack in *Mrs. Cumming's Drawing-Room*, which while possessing considerable charm yet lacks the qualities which are characteristic of Mr. Adam at his best.



"F. C. B. CADELL'S STUDIO" BY PATRICK W. ADAM, R.S.A.
(Owned by Patrick J. Ford, Esq.)

Lacking the force of Mr. Orpen, the wonderful richness of Mr. Nicholson, and the vividness of paint so characteristic of Mr. Peploe in his earlier work, Mr. Adam possesses a delicacy and sensitiveness of handling which give him a leading place among contemporary "interior" painters. The air of refinement, the versatility in variety, the unerring sense of mass and atmosphere, the fine tonality, the subtle colour contrasts, and the masterly perspective all combine to put him out of the common rut of recording craftsmen in colour. With a fine grasp of essentials, a supersensitive distaste for the bizarre and the vulgar, he calls to our esteem with a note of intimacy that is not merely an appeal to our sense of recognition. Keenly alive to the difference between a landscape and an interior, he treats the latter with as much reverence for light and atmosphere as the former. He has no ambition to be "grand" like Orchardson. To use a literary comparison, he is more of a lyrist than a writer of odes, and as such he has gained a place for himself among the men who count in the art world of to-day.

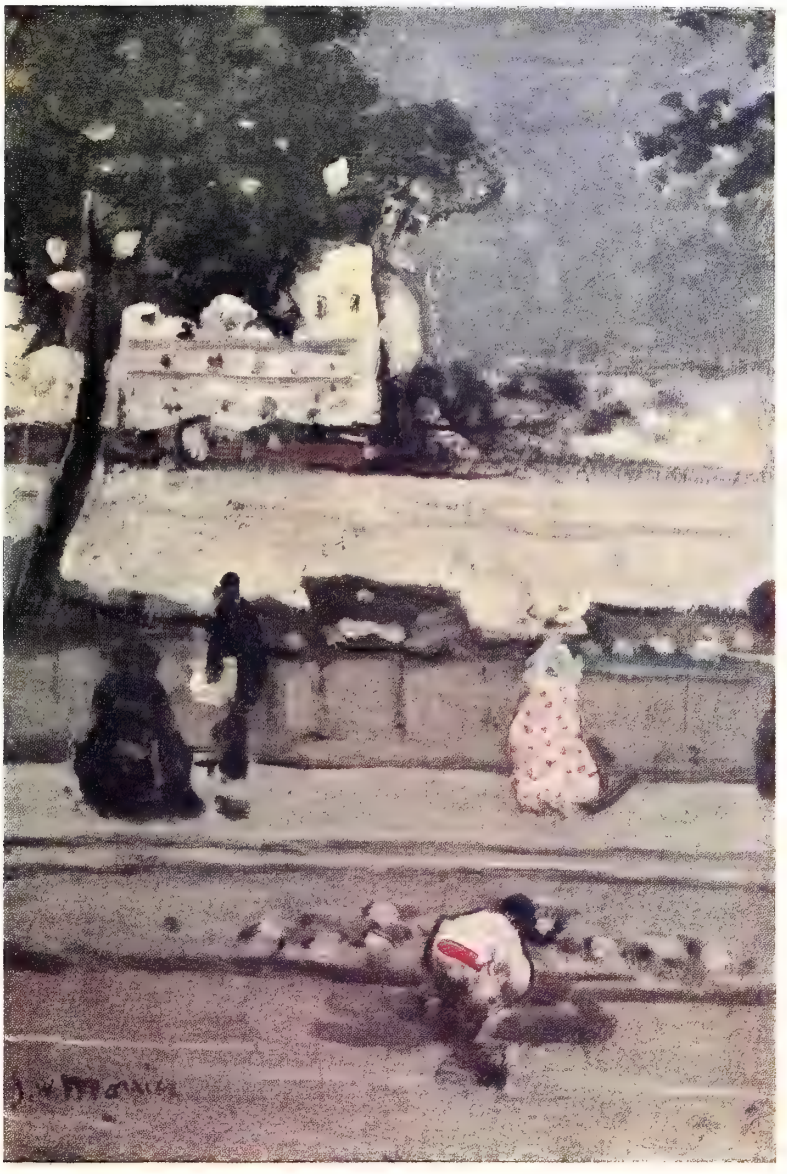
A CANADIAN PAINTER: JAMES WILSON MORRICE.

Poetic expression in pictorial art is attained through the resources of the imagination or through interpretative feeling. In the first case poetry is conveyed by direct, in the second by indirect means. One form of poetic expression is a corollary to the creative spirit, the other to the sensibility. Where one artist will make a new world for himself, the feeling which another imparts to familiar scenes and themes raises them out of the commonplace and justifies their enrolment among works of art. The two types of poetic expression as revealed by painters are found, the one in a Gustave Moreau, the other in a Whistler, for instance.

Although a painter is not necessarily a great artist—in the broad sense of the term—an artist is not necessarily a good painter. The painter is not only made, he is also born, and the craftsman's natural gifts and acquired science are



"IN THE LUXEMBOURG GARDENS, PARIS" BY JAMES WILSON MORRICE



"QUAI DES GRANDS AUGUSTINS, PARIS."
FROM AN OIL PAINTING BY JAMES WILSON MORRICE.

servants of inestimable value where the artist-spirit manifests itself. Virtuosity is the predominance of technical qualities over imagination and interpretation; but a sound technique facilitates demonstration for the artist-spirit, encourages and stimulates it to activity and constant reflorescence and, sometimes, by divulging secrets of craft, opens the way to new forms of expression.

In Mr. James Wilson Morrice, the Canadian painter whose work is familiar to visitors to the Salons of the Société Nationale, the Salon d'Automne, and the exhibitions of the International Society, we find the union of artistic temperament and technical dexterity balanced to perfection. The case is rare, for often the one is outrun and obscured by the other. Nowadays technical accomplishment is inclined to be under-estimated. A certain awkwardness is often appreciated and sometimes cultivated, yet, if *gaucherie* may be charming when natural, when assumed it is unjustifiable. Perfection of technique is an obstacle to the conveyance of artistic feeling where the latter is deficient, but, where distinction of feeling is highly developed, technical perfection will be an aid instead of a hindrance. Prominent individualities do not fear to be obscured by their technique. "Originality," says M. Rodin, "is like the alpine mule: it always finds a way through."

How agreeable it is to approach and to enjoy a work whose execution is free from signs of laboriousness and strain, one which renders its meaning fluently, eloquently! Nothing intervenes between the intentions of the painter and the comprehension of the spectator, and direct and complete correspondence establishes itself between them.

Indifference to technique is an excuse for modern superficiality and incompetence. It is perhaps a case of sour grapes or of proportioning the critical standard to existing conditions. The old masters were, indeed, *masters* of their craft, as they were gifted, too, with great creative faculties and poetic feeling. Never before in the history of art has there been any snobbish fear of admiring beauty of workmanship. It would almost seem



"MOUNTAIN HILL, QUEBEC" BY JAMES WILSON MORRICE

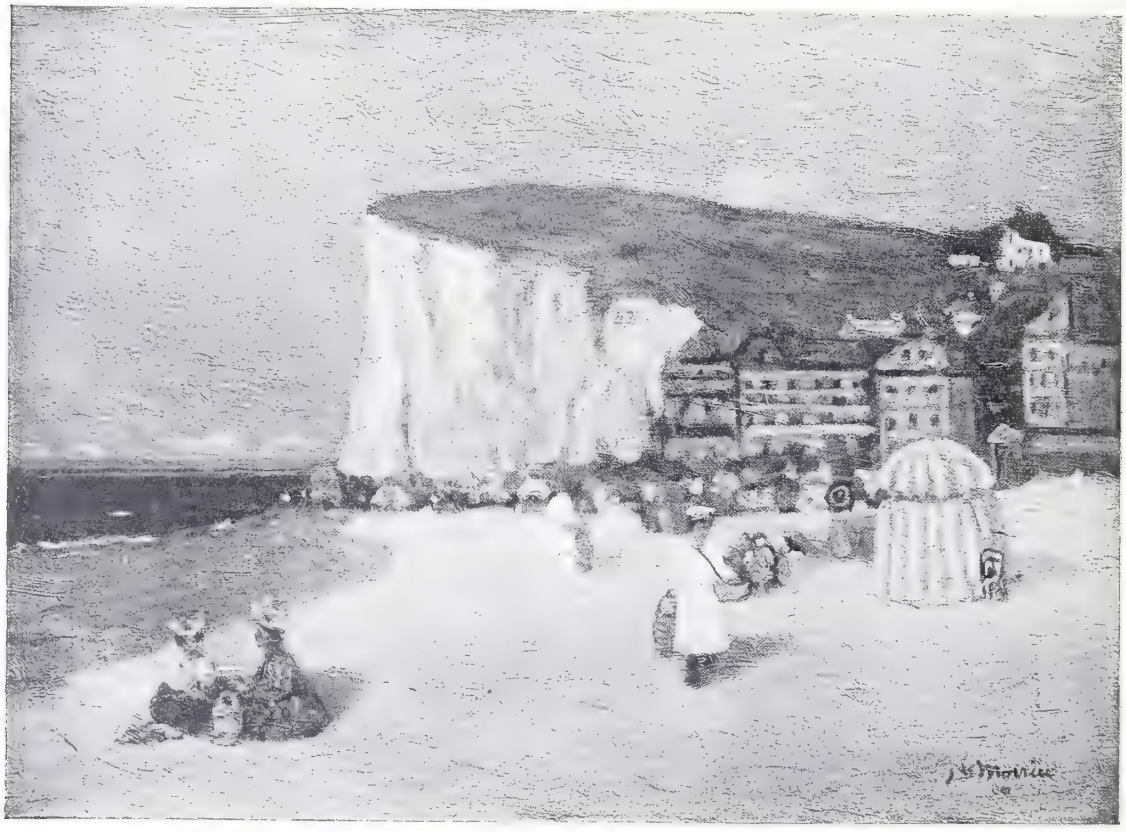
that we moderns are so poor, that to be able to pay Peter we must always rob Paul, and that feeling can only be rendered at the expense of finish.

Study of Mr. James Wilson Morrice's art leads to the conclusion that his mind is exceptionally free from any preoccupations of this nature or any desire to catch attention by tricks of procedure. So much ease and independence of manner combined with so much accomplishment is rare. Here is neither affectation of *gaucherie* nor ostentation of virtuosity. Here the process is simple and honest, albeit never maladroit nor naïve. Ingenuousness may have charm but it has its limitations, and its excess is just as superfluous as is excess of ability.

One is so impressed by the balance between art and craft in Mr. Morrice's pictures that one cannot imagine them in any other form. His smallest sketch is in this sense as definite and satisfying as are any of his larger canvases. There is finality in everything he does, and this finality is not conveyed by elaboration but by the equilibrium of all those elements which make a picture as distinct from a mere painting. Many other pictures at the galleries in Paris and elsewhere, seen by the side of his, appear slipshod or heavy, crude or laborious, forced or awkward, loud in colour or monotonous. There is not the faintest suggestion of effort in any of his paintings. The colouring is fresh and direct—subdued and reserved withal, but never fatigued, its manipulation is supple, there is no sign of hesitation, and the composition is visibly selected without being too *recherché*.

Mr. Morrice differs widely from many of his contemporaries in so far that he is never haunted by theories. His work has progressed without any trace of abrupt transition or reversion of manner. Surrounded, as we are nowadays, by revolution, incoherence, dissension and disintegration, one resorts to the settled, calm work of this artist thankfully, finding there the tranquillity of a soul in harmony with nature, and the quiet assurance of one who has never fumbled for his path.

Mr. Morrice's gifts have expressed themselves principally in landscape and in some figure-painting. He approaches both subjects with equal freedom, feeling, simplicity and originality of interpretation. Unity of tone is attained without blurring or other



"THE BEACH AT MERS" BY JAMES WILSON MORRICE

(By courtesy of Messrs. W. Marchant and Co., Goupil Gallery)



"ON THE QUAYS, PARIS." BY
JAMES WILSON MORRICE



"SOUTHERN SUN" *(Photo, Crevaux, Paris)* BY JAMES WILSON MORRICE

trickeries, and, as in Whistler, the correspondences between the "values" are achieved through the most honest means. Nothing asserts itself in his pictures, yet there is no monotony or the slightest evasion of difficulties. In his figure-subjects the figures blend with the background, be it the wall-paper of a room or the sky, just as a tree blends and is one with its environment.

One of Mr. Morrice's most remarkable faculties is the communication of the atmosphere typical of the country depicted. In one picture of Morocco, for instance, he gives us the North African coast with its characteristic light and colour of sea and sky and land; and the same remark applies to scenes he has painted in Normandy, Brittany, or Canada. Those gems of colour to be found in his myriad pocket sketches in oils are as vivid and fluid as Turner's water-colours, as radiant with mobile light as the best of Claude Monet's "impressionism."

At whatever pitch the key in which he paints it remains always musical. Loudness, harshness, abruptness he is incapable of. Each tint blends softly with the others forming a complete, harmonious whole, while a gentle melody rings through the entire scheme.

There are, indeed, few living painters who are at once more even and more varied than Mr. Morrice. Not a single picture is ever repeated, yet none departs from the principles governing the rest. He has produced an *œuvre* at the same time coherent and diverse. Here is a painter who has never been at war with himself. He is at once faithful to his conscience and to his individuality. He does not rebel against tradition yet is in agreement with his period. He will never be out of fashion because such a trivial influence as the fashion cannot affect him. He is independent without being a revolutionary, and he belongs to no narrow artistic sect or *coterie* because he can afford to dispense with support.

MURIEL CIOLKOWSKA.



(Photo, Crevaux)

"TANGIERS." BY JAMES WILSON MORRICE

THE ROUART COLLECTION (FOURTH AND CONCLUDING ARTICLE). BY HENRI FRANTZ.

ALTHOUGH since the sale of the Rouart Collection we have seen a number of other important collections dispersed in Paris, the magnificent *ensemble* of works gathered together by this great connoisseur does not remain any the less indelibly impressed upon the memory, and it would not be just, after speaking at some length in preceding articles about the Corots, the Daumiers, and the Millets, to omit to pass in review certain pictures by other masters whose works, while figuring in the collection in much less number, yet formed a feature of it by reason of their exceptional qualities. Among these may be mentioned more particularly the names of Degas, Manet, Puvis de Chavannes, and Renoir.

M. Degas, who survives his old friend M. Rouart, was represented in the collection by a number of first-rate examples. Granted that paintings by Degas are much more rare than his pastels, and that in a great measure the fame of the pastellist has always eclipsed that of the painter in oils, nevertheless we have only to consider the paintings in the Rouart Collection, and in particular *Les Danseuses à la barre* and *Sur la plage*, to be at once convinced that Degas is one of the foremost painters of our day. And for what reason? Surely because he couples with an absolutely modern conception and an accurate vision of life qualities of technique and a degree of finish which are exceedingly rare among artists at the present day. As evidence of this it is only necessary to have examined for a few moments his *Danseuses à la barre*, which we here reproduce. Not only is the picture a delightful production as a whole but it contains a number of little passages which in the preciousness of their tone-values and their refinement of vision strike one as being among the most beautiful achievements of the artist. Here



"LISIÈRE D'UN BOIS AUX ENVIRONS DE PARIS" OIL PAINTING BY CAMILLE PISSARRO
(Photo, E. Druet, Paris)



"LE GRAND CHÊNE." DRAWING IN BLACK CHALK BY THÉODORE ROUSSEAU

(Photo, E. Druet, Paris)

we have a work which stands alone in the history of modern painting; and one is not surprised, therefore, that it should have surpassed all the prices hitherto paid for pictures by a living artist. This painting, measuring 74 by 76 cms. (about 29 by 30 inches) was expected to realize roughly 200,000 francs; it rose in the sale to 435,000 francs, at which sum it fell to an American collector. The picture, *Sur la plage* (48 by 82 cms.), became the property of the English collector, Sir Hugh Lane, at the price of 80,000 francs; and the perfection of its technique and the beauty of its theme make it worthy to rank with the finest productions of the old masters. Nevertheless *amateurs* always seem to prefer dancers in the works of Degas and so *Sur la plage* fetched a lower figure than other works. *La Répétition de Danse* passed to Messrs. Knoedler at 150,000 francs, while *Les Danseuses dans une salle d'exercice* (27 by 22 cms.) was purchased for 100,000 francs by the Comtesse de Béarn, this being the only picture by Degas in the Rouart Collection which remains in Paris.

Less rare than his paintings, the exquisite pastels of Degas also formed a very choice *ensemble*. It is well known that now the artist is very advanced in years he hardly works at all. The most important of the pastels, *Chez la modiste*, depicts in a brilliant symphony of tones the interior of a modiste's show-room; this work fetched 82,000 francs. Others were *Au Café Concert*, 50,100 francs; *Danseuse sur la Scène*, 17,000 francs; *Danseuse sortant de sa loge*, 31,000 francs; *Dans les coulisses*, 31,000 francs; *Danseuse au repos*, 32,000 francs; *Danseuse se chauffant devant un poêle*, 37,000 francs; and, lastly, the *Portrait de Madame X*, here reproduced, which realized 29,000 francs.

It is somewhat rare to find pictures by Puvis de Chavannes in private collections. This great master consecrated all his energy to leaving us those noble decorations which are the pride and glory of certain of our public buildings. However, two medium sized paintings in M. Rouart's collection showed how the great talent of Puvis, while remaining essentially decorative, was able to express in a restricted form its lofty characteristics and fine qualities. One of these pictures, *L'Espérance*, which was reproduced in an early number of THE STUDIO (vol. vi. p. 175) depicts the nude figure of a young girl seated upon a little hillock and holding a green branch in her hand. This work, so delicate in colouring, so exquisite in drawing, fetched 65,000 francs and became the property of the Musée du Luxembourg, where may also be found that remarkable work by this painter: *La famille du Pêcheur*. M. Rouart was also the possessor of a first sketch, measuring 59 by 72 cms., for the master's great decoration, *Marseille, colonie grecque*, an admirable vision of antique life with its blue sea, its orange-trees and the harmonious lines of its hills. This fetched 68,000 francs. It is to be regretted that it was not purchased for some French gallery; but Marseilles possesses the final and definite expression of this conception of the master.

M. Rouart also collected Renoir's works with ardour. Nevertheless his *Allée cavalière au bois*, depicting a young boy riding beside a female companion, did not appear to me to be worth the 95,000 francs which Herr Cassirer bid for it, nor did the portrait *La Parisienne* purchased by Messrs. Knoedler for 56,000 francs strike me as being among the best productions of this painter.

Space does not allow of my referring to all the remarkable pictures in the Rouart Collection. At the same time it would be unjust to conclude this survey without recalling those very beautiful works of Manet which dignified the collection and of which, alas! many, like the majority of those by Degas, Corot, and Millet, have left France for ever. The most important of them, *La leçon de Musique*, is very rich in fine colour-harmonies. This fell to Messrs. Knoedler at 120,000 francs. A bust of a nude woman held the bidding to the advanced price of 97,000 francs, and another picture, 57 by 72 cms. fetched 92,000 francs.

Included among our final group of illustrations is a beautiful chalk drawing of an oak by Theodore Rousseau; this figured in the Centennial Exhibition of French Art in 1900 under the title *Dans les Landes*. There is also a capital landscape dated 1871 by Gustave Colin, whose sound work is perhaps not so familiar to readers of this magazine, but the beautiful example of Claude Monet's work, the *Lisière d'un bois aux environs de Paris* by Camille Pissarro, and the admirable view of the Seine by Lépine are all productions of masters whose art is known and appreciated beyond the borders of France.

Such were some of the important works which gave to this beautiful collection its great attractiveness, and all that were familiar with it are left with a profound regret that it should have been dispersed and that so many of the famous pictures which composed it should pass now for ever from our sight to become but memories. The modern works in the Rouart Collection realized a total of 3,907,395 francs, and with the pictures by old masters included the grand total amounted to 4,656,860 francs.

H. F.



(Photo. E. Druet, Paris.)

PORTRAIT OF MADAME X.
(PASTEL) BY EDGAR DEGAS.



(Photo, E. Druet, Paris)

"LES DANSEUSES À LA BARRE." OIL PAINTING BY EDGAR DEGAS



(Photo, E. Druet, Paris)

"MARSEILLE, COLONIE GRECQUE." OIL PAINTING BY PIERRE PUVIS DE CHAVANNES



(Photo, E. Druet, Paris)

"LE PAVÉ DE CHAILLY DANS LA FORÊT DE FONTAINEBLEAU." OIL PAINTING BY CLAUDE MONET



(Photo, E. Druet, Paris)

"LE CHEMIN MONTANT DE BORDAGAIN"
OIL PAINTING BY GUSTAVE COLIN



"LA SEINE À BERCY." OIL PAINTING
BY STANISLAS LÉPINE

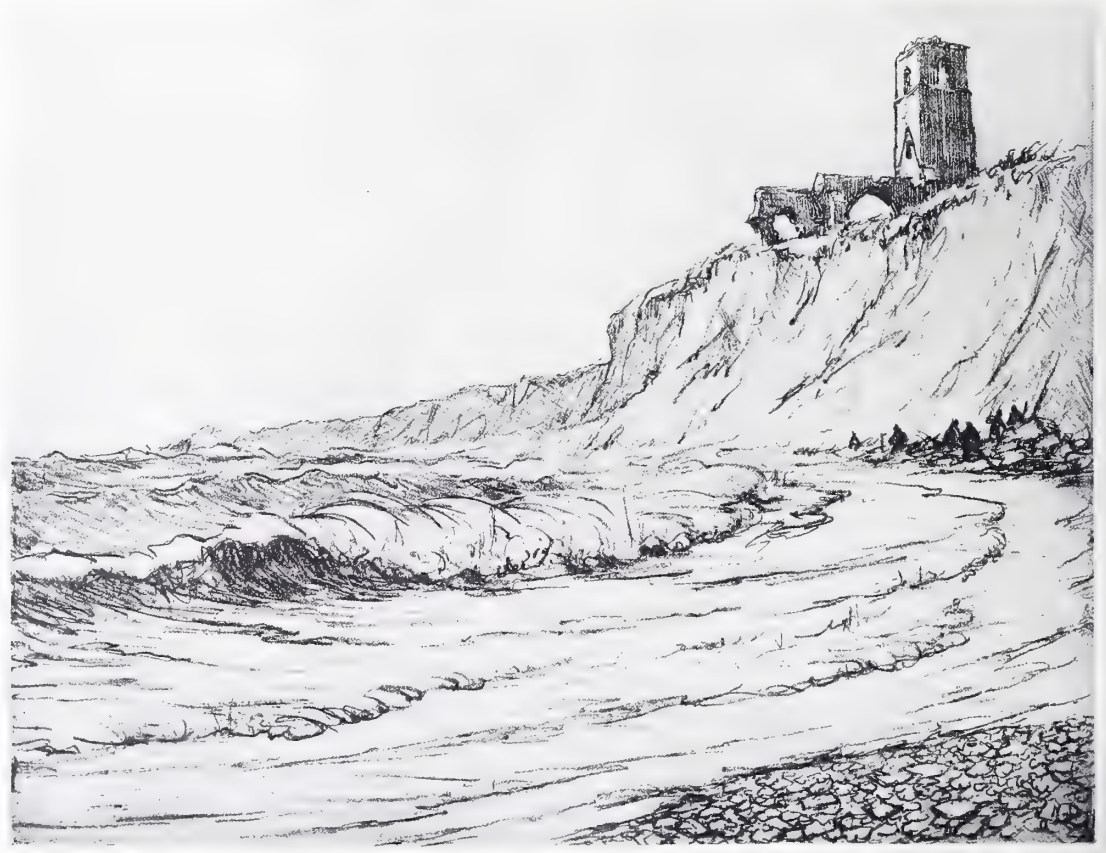
(Photo, E. Druet, Paris)

Soft-Ground Etchings by Nelson Dawson

THE SOFT-GROUND ETCHINGS OF NELSON DAWSON. BY MALCOLM C. SALAMAN.

Mr. Nelson Dawson is an artist of multifarious activities. Not content with those mediums of expression in which he has won success, he must be for ever experimenting with fresh ones. Years ago he gained an exceptional reputation as a metal-worker, original and exquisite; while his water-colour drawings of marine subjects have long been recognised as among the best of their kind. His colour-prints, from several aquatint plates, have a place of their own among the most distinguished of the original engravings for colour that are now coming into favour with collectors at home and abroad. In black and white aquatint his powerful *Halle aux Poissons* is a distinctive achievement, while the essential quality of line-etching is handled with engaging art in such a happy plate as his *Turning to Windward*. Lately Mr. Dawson has turned his attention seriously to soft-ground etching, and his accomplishment, as well as his promise, with this little-used medium may be seen in the six attractive plates reproduced here.

The aim of soft-ground etching is to represent the texture of crayon or pencil-drawing, and its technique needs more delicate care in handling than that of line-etching. An ordinary etching-ground is mixed with about half its weight of tallow, lard, or some other kind of fat, the proportion being regulated by the temperature of the atmosphere; for instance, in winter more tallow or lard is needed than in summer. This ground is laid on the plate and smoked black in the usual way. Then a very thin piece of paper, such as tissue paper, is strained over it, and on this the artist makes his drawing with a pencil or other blunt point, the pressure of which causes some of the soft sticky ground to adhere to the back of the paper wherever the drawing has been made. When the paper is lifted, the ground where the pencil-point has pressed reproduces the grain of the paper. Then the plate is put into the bath, and the acid bites where the ground has been



"DUNWICH, 1912" BY NELSON DAWSON



"A NORTH COUNTRY FISHING-VILLAGE" BY NELSON DAWSON

removed by the pressure of the point, so that, in printing from it, the charming effect of pencil-drawing is presented. Now, owing to the softness of the ground, this is a much more uncertain process in working than ordinary line-etching. For example, a plate worked on out of doors in the morning may be unworkable later in the day if the temperature has got cooler, for the ground will have hardened, and so will not be picked up by the paper when pressed upon by the point. But there is a charm of unexpectedness in the method which makes it more interesting; accidents in the biting may often lend some unlooked-for beauty of suggestion, and so valuable is the accidental element in soft-ground that the artist will often tempt or even coax the chancing.

It is sometimes objected that there is a resemblance between soft-ground etching and lithography, that their results are similar. This resemblance is superficial. Both methods offer the artist great freedom in draughtsmanship, variety of stroke, and the expression of individuality; but soft-ground etching has that advantage of greater depth and richness in printing which comes from bitten lines. Among the forms of etching soft ground has a distinctive quality and charm of its own; it is essentially a painter-etcher's method, and it seems to me surprising that artists have not used it more extensively. Of course, there are some classic examples. Turner used this medium to a small extent, and no more exquisite example of its pictorial possibilities can be imagined than the rare proof of the soft-ground etching of *Calm* in the British Museum. Soft-ground Turner used also for the etching of *Narcissus and Echo* and *Sandbank and Gipsies*. John Sell Cotman also set a high standard for the medium in his interesting *Liber Studiorum;* Crome, too, in some of his tree-etchings. David Cox and Samuel Prout used it in their books on landscape-painting, Girtin for



"UNDER THE CLIFFS"
BY NELSON DAWSON

his *Views of Paris*, and one recalls a few soft-ground plates by John Cozens. Then, of course, in our own day Sir Frank Short has triumphantly asserted the claims of the medium in his fine *Gathering the Flock on Maxwell Bank* and *Walberswick Pier*. But few have followed his lead.

That Mr. Nelson Dawson has taken up soft-ground etching is matter for congratulation, for no medium is more happily adapted to his bold free draughtsmanship of sea and shipping. Mr. Dawson would appear to have in him the "sense of all the sea," for, let him only feel about him the "sea, and bright wind, and heaven of ardent air," with a boat of any build or rig buoyant upon the waves, or scudding before a strong breeze, and, with pencil or etching-needle in hand, he will make waters and craft live upon his paper or his copper.

Mr. Dawson has the intimate knowledge of boats born of a genuine love for them, and this is not merely a pictorial knowledge but a real first-hand, tarry, salt-sea intimacy. There is not much in the way of shipping and boating on our north-east coast that he does not know something about; while from the windows of his Suffolk cottage he sketches all sorts and conditions of craft in every kind of weather, and transfers them with the touch of vitality to his copper-plates through the sympathetic medium of the soft-ground, a singularly happy medium for suggesting moving waters. Here, for example, is *A Scotch Fishing Boat Ashore : Lifeboat going to assist*. How dramatically alive the scene is, how full of weather and all the turbulence of the storm-broken sea! It is a thing seen and transcribed with the vivid spontaneity of the true sketcher. Then, here, in *A North Country Fishing Village*, a typical scene, we see the characteristic coble of the coast — that craft, found everywhere between Hull and the Tyne, "sharp forrard,



"THE CRUMBLING CLIFFS OF DUNWICH" BY NELSON DAWSON



"THE PILOT COBLE"
BY NELSON DAWSON

flat floored amidships, and a deep rudder," of which it is said locally that to sail it well a man must be born in one—so dangerous is it to handle by the inexperienced. *The Pilot Coble* is another bit of true north-east coast sea life. The pilot has just left the ship that is making sail out to sea. There is a heavy sea on, and the wind is blowing to a gale ; but the coble, with its rudder deep in the water, acting as a centre-board, cuts gaily through the waves. This is a fine piece of live draughtsmanship. In *Dunwich, 1912*, Mr. Dawson shows again the suggestive value of the medium for seascape, for here the pictorial interest is not so much in the ancient ruined church on the crumbling cliffs, as in "the long relapse of recoiling water and the wash of the refluent wave," where once was a city of churches. *The Crumbling Cliffs of Dunwich* suggests still more ruin to come, but in *Under the Cliffs* Mr. Dawson is happy again with the drawing of a boat that really lives in the water. He has done a large number of these vivid soft-ground etchings of our sea-coasts and at Messrs. Colnaghi and Obach's one may see what a refreshing change they make from the chronic architectural etching of the day.

THE WORKMEN'S COLONIES OF THE KRUPP COMPANY AT ESSEN. BY L. DEUBNER.

In the development of workmen's colonies in Germany the settlements established by the firm of Friedrich Krupp have played a conspicuous part. The explanation of this is of course that no German town has owed its expansion to the prosperity of a single industrial undertaking so much as Essen, which in the year 1850 was still a small country town with a population of 9000. At that time the Krupp factory gave employment to about one hundred workmen, but twenty-five years later the number had risen to ten thousand and the population of the town had risen to 55,000. At the last census, in 1906, Essen had taken its place among the great cities of the German Empire with a population numbering close on 240,000, the army of Krupp employees totalling more than 35,000. Figures such as these indicate clearly enough how the growth of the town and that of the factory have gone hand in hand, and also with what a remarkable rapidity this development has taken place—a



"SCOTCH FISHING-BOAT ASHORE, LIFEBOAT GOING TO ASSIST" BY NELSON DAWSON

development which has necessarily brought in its train all the drawbacks which ensue from the segregation of a vast human population within a restricted area. The dearth of dwelling accommodation became all the more acutely felt when there began to spring up in the near vicinity of Essen a whole series of densely populated manufacturing towns where but a few years before only small country villages existed, such as Gelsenkirchen, Mülheim, Bochum, Oberhausen, &c. With the numerous iron- and coal-mines, rolling-mills, and steel foundries, which, with the increasing exploitation of the earth's treasures, grew to prodigious dimensions, a great stream of humanity flowed thither without any land and housing policy being brought forward to cope with this new industrial development and provide good and cheap dwellings for the workers. With the transformation of the villages into great manufacturing towns, they were the chief sufferers from the excessive price of land, artificially enhanced as it was by unprincipled speculation.

Friedrich Krupp, a far-seeing man of broad and liberal ideas, was among the first in Germany to recognize that with the growing industrialization of the country and the concentration of hundreds of thousands in big towns the housing question had become a social problem, and as he saw no hope of any measures being taken by the State or the communes concerned towards a satisfactory solution of this question—one of paramount importance in the development of his undertaking—he resolved to use his own private means for the improvement of the dwellings of his employees. In this way—fully fifty years ago—were founded the first Krupp colonies, modest but systematic undertakings which can hardly be said to have been much more than a carefully contrived solution of the pressing exigencies that then presented themselves on the basis of securing a return on the capital laid out. But a foundation was laid on which his son and successor, Friedrich Alfred Krupp, could continue to build, and so during the 'nineties of the past century arose under his guidance the settlements or colonies known as the older Alfredshof, the Altenhof, Friedrichshof, and the Hanover Mining Settlement.

It is, however, only in the more recent of the Krupp colonies—those which have been formed during the past ten years under the supervision and according to the plans of Baurat Schmohl as chief architect—that the requirements which the present age imposes on planning schemes even of small proportions have been fulfilled. An irregular and more or less arbitrary method of building has given place to a coherent, organic configuration in which regard is paid to those principles of construction and planning and those requirements—technical, economic, and hygienic—which with us are nowadays the foundation of all building above the standard of the bricklayer.

The Alfredshof colony is an extension of an older settlement which was founded in the 'nineties, and like this is composed in the main of the



THE ALFREDSHOF COLONY AT ESSEN
BAURAT R. SCHMOHL, ARCHITECT IN CHIEF



THE ALTENHOF COLONY AT ESSEN — BAURAT R. SCHMOHL, ARCHITECT IN CHIEF



THE EMSCHER-LIPPE COLONY AT DATTELN, WESTPHALIA — BAURAT R. SCHMOHL, ARCHITECT IN CHIEF

"single family" type of house with three, four, or five rooms. It is situated in the vicinity of the factory, and as the streets of Essen surround the colony on all sides it was necessary, in laying out the roads of the new colony, to have regard to the style of architecture characteristic of the town by providing terrace houses of two or three stories; these contain in all 392 dwellings each with three or four rooms. A valley-like depression in the site with a cluster of old trees growing in it has been retained as a picturesque feature and the open spaces round about the single-family houses have also been laid out as gardens.

The Emscher-Lippe colony is situated at Datteln and provides dwellings for about fifty officials and nearly one thousand workmen employed in mines belonging to the factory. Single and double detached houses here alternate with terrace houses and large compact blocks of dwellings. All the detached houses stand in gardens of about 300 square metres (approximately 3250 square feet); the double houses have separate entrances for each tenant. Existing roads were utilized in laying out the settlement and wherever possible the woodland features of the locality were left undisturbed.

The Altenhof colony was founded by Friedrich Alfred Krupp, by whose desire the houses, single and double, with their gardens, were reserved for the gratuitous occupation of invalided workers of the firm during the rest of their lives. The dwellings here contain on the average three rooms, two on the ground floor and one in the attic story, besides which there is a cellar and drying-loft and in most cases also a covered outdoor lounge on the ground level. The dwellings for widows grouped around the courtyards and gardens and those in the hostels for single pensioners consist of a living-room and a small kitchen. On the periphery of the settlement the open mode of construction was abandoned and as a transition to the tall tenement buildings surrounding the area terrace houses with two and three stories were erected, and this type of house has been preferred in the newer parts still in course of development.

The manifold advantages of these settlements designed by Herr Schmohl are most clearly manifested in the Margaretenhof colony. These houses, which are arranged in terraces and groups, are of rough-cast construction, but they owe their harmonious effect not merely to the use of this



THE EMSCHER-LIPPE COLONY AT DATTELN, WESTPHALIA



THE EMSCHER-LIPPE COLONY AT DATTELN, WESTPHALIA



THE MARGARETENHOF COLONY AT RHEINHAUSEN — BAURAT R. SCHMOHL, ARCHITECT IN CHIEF

material, but in even greater measure to the symmetrical proportions of the structures generally, to the rhythmical repetition of the gables and the uniform inclination of the roofs and heights of the stories, to the regularity of the dimensions of doors and windows, the uniform method of fencing in the front gardens and the use of the same colour-treatment for the window-shutters and other external woodwork. It is true that the houses considered individually can scarcely be regarded as particularly attractive. Here, however, practical utility was the primary requirement; it was a question of finding a form of construction suitable for the simplest needs, and all superfluous adjuncts in the way of ornament which would have increased the capital outlay without increasing the return had to be eschewed. At the same time the result is not in the least monotonous; that has been happily avoided by numerous variations in the mode of grouping the houses, by the construction of loggias and porches, by recessing the door and window openings, or building bays and other simple projections, by manifold diversities in the mode of arranging and disposing the windows, and other well-contrived methods of variation attainable without appreciable cost, and thus the settlement as a whole has an aspect at once harmonious and agreeable.

In houses of this class, however, the external form is of less consequence than the interior construction, for on the pleasant arrangement and co-ordination of the various apartments the comfort of domestic life so largely depends. It is a particular merit of the architect that he has bestowed very careful thought on his house plans; his aim has been not merely to provide as much space as possible in the rooms, but to see that they should be conveniently placed in relation to one another and especially to ensure adequate illumination—an object not always easy to attain in terrace houses. Most of the dwellings contain four rooms with an average superficial area of 18 square metres (equal to about 14 feet square); on the ground floor is the *Wohnküche* (a kitchen that is also a living-room), an arrangement which is at once the most economical and practical for a working man's family, and connected with it is a specially designed scullery or wash-house which can be utilized as a bathroom, while on the same floor there is a larger room which is commonly used as the parlour or "best" room—the *gute Stube* as it is



THE ALFREDSHOF COLONY AT ESSEN





THE MARGARETENHOF COLONY, RHEINHAUSEN

called. The two rooms in the upper story are bedrooms. Most of the houses are provided with an outhouse, which as a rule is at the rear, but in the colonies on the outskirts with larger gardens serves to link two houses together, or is connected with the house by means of a covered way. The object of this prolongation of the house-fronts is to give more compactness to the streets and at the same time to leave more space available for the gardens in the rear, and afford protection against strong winds. A width of from five to six metres has been found ample for the roadways.

It almost goes without saying that the planning and execution of such extensive schemes as these are beyond the power of a single individual. A number of capable architects have done their best for the success of the common undertaking and loyally subordinated themselves to the will by which the growth and development of these settlements has been directed. Baurat Schmohl has, however, shown himself in the general organization of these colonies an architect of wide experience and a thorough master of all the technical problems of his profession. L. D.

THE ISLE OF ARRAN AS A SKETCHING-GROUND. BY E. A. TAYLOR.

THERE is not a step on the pavement but feels lighter when Spring comes to town. Even here in the heart of Paris, where one can hear the sound of the blackbird's boxwood flute, it becomes a clarion call telling of a break in the hedge, the open road, the sea and the hills. As the days lengthen and the notes become more clear the artist feels awkward in a city with the haunting echoes of the country calling. "Where to go" takes the place of the last discussion on Salons and Academy, but to give an artist advice on a sketching-ground is rather like advising a doubtful one on the choice of a profession. If he doesn't like it, he will never miss an opportunity of telling you about it, and to take one's advice is often a useful excuse to flaunt as the cause of disappointments and failure; for after all the latent desire is to follow one's own opinion. I always had a longing to go to Brittany, and advice to go settled it; I love to be near the sea, yet went some thirty miles



"THE SANNOX ROAD: EVENING" WATER-COLOUR SKETCH BY E. A. TAYLOR



"IN THE PUNCH-BOWL. ARRAN." FROM A WATER-COLOUR SKETCH BY STEWART ORR.



"GOATFELL, ARRAN" WATER-COLOUR SKETCH BY E. A. TAYLOR

inland from Morlaix, and each year I look back and count the time I spent there as amongst the most miserable of my existence. I told some artist friends who had a desire to go there my experience and did not fail to paint it fairly black; in spite of it, however, they went, and when I met them some months later after their return they condemned me for not making it black enough.

There is, however, a magical influence about a place whose charm an ever-recurring memory never exhausts, and such an alluring place is the Isle of Arran. The magic influence is not alone for those who claim Scotland as the land of their birth, but the farthest Southerner who may have visited it but once hears the siren call again and obeys. As I write I think now of one who comes yearly from the South and in story and song peoples again the glens with an understanding intimacy.

To the artist Arran offers an inexhaustible world; apart from its hills that loom up grey with a questionable mystery to those on board some distant passing liner, it holds a storehouse of study in its glens and sea-bound roads. There, too, amidst the feet of those jagged peaks and stones of solitude live some great-hearted people who will talk to you about the changing skies and streams with as personal a relationship as about things of their own household and comrades of their daily tasks.

For the painter the best months in Arran are September and October. The smell of refined tobacco and its town associations have left the village and the silk hat destroys no more the harmony of Nature's Sunday. The red deer roam the hills more numerous than at other times, fearlessly disturbing only the slumbering peace of the mountains, and their belling from corrie and glen only puts one in tune with the grandeur of a solitary place and the glory of a great creation. August is good too, but being about the time of the Lammas floods is perhaps less reliable for fine weather, but one must take one's chance of that; it has certainly one advantage—the days are longer and favour sketching far into the gloaming. But during September and October the hotels are less inhabited and there is more choice of lodgings in the villages and the fishermen's and crofters' homes amongst the hills.

The approaches to the island are various but equally interesting whichever way one takes. For each Glasgow is the starting-point; but to the stranger who would arrive before the ninth of September I would recommend going by train to Greenock or Gourock, less than an hour's journey, and catching

the river steamer there about nine o'clock, which makes its first stop at Corrie about midday after passing through the Kyles of Bute, a journey in itself that will truly repay any little inconvenience of early rising. A more direct way, however, is by train to Ardrossan and thence for thirteen miles across the Firth of Clyde to Brodick.

Almost any part of Arran has something locally attractive for different temperamental spirits. All but a small portion of the island is in the possession of the Marquis and Marchioness of Graham, who have the admiration of all artists and those who love the solitary places untainted with the "Trespassers will be prosecuted" signs of arrogant lordship and the tenement builder's love for disfiguration. Brodick, however, will be found an excellent centre. It is here, too, that the castle home of the owners rests in the midst of a glory of pine woods. A few minutes' walk from the village brings one to Glen Rosa, the string road crossing the island, Glen Cloy and the moor road of three miles to Lamlash. This road alone will reveal infinite possibilities to the painter who prefers the more easy ways than those of the winding sheep tracks and rugged steeps of the glens and mountains.

Though having much to commend them to the holiday maker, Lamlash and Whiting Bay, a little farther on, have not the same attraction for the artist; from their more residential aspect one cannot at either of these places so readily forget the outside world. Over the hill by coach, however, one will find a little inland, a more old-world quaintness in Lagg and Kilmory and rugged charms in Sliddery and Glen Scorradale, or perhaps a little lonely shieling above Kildonan that looks out to the green isle of Pladda and its ghostly lighthouse, which as one approaches it from the winding hill road rises up like a fairy signal from the sea.

Directly opposite Lamlash on the other side of the island and reached by coach and the string road from Brodick, Blackwaterfoot and Drumadoon Bay nestle amidst more pastoral land, while near by are the flat moors and druidical stones of Machrie. From both these places one may enjoy wind and waves from the not distant open sea and the long stretch of shore washed by the waters of Kilbrennan Sound.



"CLACH AN FION, ON THE CORRIE ROAD" WATER-COLOUR SKETCH BY E. A. TAYLOR



"A CORRIE BOAT-HOUSE, ARRAN."
FROM A WATER-COLOUR SKETCH BY E. A. TAYLOR.



"NEAR THE SOURCE OF THE SANNOX" BY STEWART ORR



"SUIDHE FHEARGHAS, GLEN SANNOX" BY STEWART ORR



"THE ROCKING-STONE ON THE ROAD TO SANNOX" WATER-COLOUR SKETCH BY E. A. TAYLOR

The island of Arran is roughly about fifty-six miles round by road, and a cycle fitted with a pair of good brakes is not a bad addition to one's sketching paraphernalia, for with it one can easily travel the road hugging the sea from Machrie to Pirnmill with its scattered little houses, where the waiting and launching of the ferry-boat to meet the daily call of the Campbeltown steamer makes the only break in the otherwise solitary outlook. From Pirnmill to Catacol, some seven miles farther on, the roadway becomes steeper and more interesting. Catacol is a charming little place with a glen and bay resembling Sannox in many respects though less grand; then it is within an hour's easy walking distance of its more populated and historically interesting neighbour Loch Ranza.

From the artist's point of view few places on the island can quite compare with Sannox and Corrie's little village of whitewashed houses nestling over and at the foot of the hills between Loch Ranza and Brodick. Corrie does not boast of a pier like its two neighbours, but nature has bestowed ample amends in a wonderful rock-formed inlet. Here, too, those who like an unobtrusive but comfortable hotel life will find all they desire, and at the post office next door all their provisional wants will be supplied, from a needle to a sou'wester.

On the hill less than a mile from the ferry lies the little village of South High Corrie with its scattered shielings where one may find peaceful shelter and awake with the bleat of the moorland sheep and the sound of the nimble patter of the red deer. From here one need not go far afield to sketch; the open door reveals a new world across the changing waters and behind the white face of the white water burn is the pathway to Goatfell towering above the Devil's Punch Bowl and the mysterious ever-changing Glen Sannox peaks. Here, too, when the earth darkens and the starlight falls, the island is not less beautiful; one may sit and watch the almost infinite varieties of sky or idly eavesdrop on the sea's grave converse with the chattering burns. A storm, too, brings much glory in its train; in small glen and gully, the ripples of yesterday become swollen spates and the jagged peaks seem to float like dark violet monuments on a misty base. And if you would bide the time with Sandy Kelso he'll tell you the airts of the wind and if you'll be needing your boots oiled for the morrow —and maybe some of the island's secret lore and the



"A WET DAY, ARRAN." FROM A WATER-COLOUR SKETCH BY E. A. TAYLOR.

unforgotten glories of the herring fishing before the trawlers came ; then around the peat-scented faggot fire you may become a child again and forget your banking account and join in the wisdom of the hills. Sometime if the day be fine, with some lunch tucked away in the corner of your canvas bag, the shore road to Brodick and the hill road to Lamlash, where the Holy Isle like a silent sentinel rises as you slowly cross the moor, will add limitless memories to your sketch-book ; and if you are tired with your journey on foot you may ask at Brodick for Caspar—he has a wonderful way of finding you a seat on his mail coach no matter how impossssble it may look.

Then there is Glen Sannox—but you will not be long in Corrie before you will seek out its mysteries. The journey thither, whether by moor or road, is fascinating. The three accompanying sketches by Mr. Stewart Orr give one a capital idea of the mountains and burns above the glen. I doubt if there is anyone on the island who knows the hills better than Mr. Orr. There is certainly no artist who has found so much inspiration as he has amongst their highest peaks and who can tell you more from personal experience of each otherwise unexplored gully and mountain crag. The whole island has an elusive charm which neither speech nor printed words can quite convey to those who have not been there. The glens will not tell you half their story from the road nor the hills reveal their hidden secrets, you must tarry awhile with them by their stone hearth and listen and watch ; then with a hasty line and colour you may be fortunate enough to catch the dominant note in their ever changing moods. You will come down happy from the rugged paths to your moorland shelter where in the long twilight or the light of a lamp with a good comrade and a friendly pipe you may look over the spoils of the day and like Borrow's Romany you will remember—" Life is sweet brother, there's day and night brother, both sweet things, sun, moon and stars brother, all sweet things—there's likewise a wind on the heath." And as you leave the island on a good day and look back to it over the stretch of water that carries you farther away



"A BIT OF HIGH CORRIE" WATER-COLOUR SKETCH BY E. A. TAYLOR

you will remember the glories that lie amidst its peaks and you will be silent and hear them, like children playing "hide and seek," calling you back through the misty blue.

E. A. T.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—At a meeting of the Royal Academy of Arts held on July 2, Sir Alfred East, the distinguished landscape painter and etcher, was elected a full member of that body. Sir Alfred, who was born in 1849, became an Associate of the Academy in 1899, and the tardiness of his promotion has been a matter of considerable surprise having regard to the very high position he has long held among modern landscape painters. His work is represented in numerous public galleries in Great Britain, the United States, and elsewhere, and he has been the recipient of many distinctions from Academies and Societies in various countries.

The reputation of Mr. Alfred Drury as one of the most able and original of our present-day sculptors will certainly be increased by the excellence of his most recent work, the memorial to King Edward VII, which is to be erected at Aberdeen. In his design for this memorial he has with sound judgment aimed at an effect of dignified simplicity, and has avoided anything which might interfere with the monumental character of his work. He has treated the whole thing with an admirable sense of decorative propriety and with a true perception of what are the greater essentials in sculpture of this type. What he has specially kept in view in choosing his manner of treatment is the situation the memorial is to occupy—an open space surrounded by very large buildings against which anything but simple and firmly planned forms would look trivial and unconvincing — and he has allowed the exigencies of the site to guide him in arranging not only the general masses of the monument but also the decorative details which have been introduced. Both the colossal statue of the King and the pedestal on which it stands are of granite; the flanking groups, *Unity* and *Peace*, are in bronze, but Mr. Drury has intentionally handled them with particular reticence and breadth so as to keep them in right relation to the largely designed figure of the King.

The summer exhibition at the Goupil Gallery is memorable for the number of admirable paintings by present-day artists which had places in it. There were two by Mr. W. Nicholson, *Ginny as Infanta* and *La Blanchisserie*, both of superlative quality as technical performances and exercises in colour; there was an exquisite *Fantaisie* by Mr. Charles Sims; and there were typical pictures by Mr. W. W. Russell, Mr. Wilson Steer, Mr. H. Tonks, Mr. W. Orpen, Mr. Brangwyn, and Buxton Knight. A still-life study by Mr. Sargent, a pastel *Les Laveuses* by Lhermitte, and a couple of very beautiful fans



"UNITY." GROUP FOR KING EDWARD VII MEMORIAL, ABERDEEN
BY ALFRED DRURY, A.R.A.



SKETCH MODEL IN CLAY FOR KING EDWARD VII MEMORIAL AT ABERDEEN. BY ALFRED DRURY, A.R.A.

by Mr. George Sheringham were also features of the collection, and there were several very interesting sketches by M. Le Sidaner. Boudin's brilliant painting of *Henley Regatta*, a little *Still Life* by Bonvin, and a *Diana* by Etty must not be forgotten.

At the same time there were to be seen at the Goupil Gallery groups of paintings by Mr. George Thomson and Mr. Henry Bishop. Mr. Thomson showed nearly thirty small pictures in tempera, the most attractive of which were his studies of flowers painted with delightful delicacy of handling and tenderness of colour; but among his other works the street subject, *Oloron Ste. Marie*, the landscape, *Pyrenees*, and the nude *Figure Study* were prominent as things of remarkable merit. The exhibition did the fullest possible credit to an artist who has made very marked progress during the last few years. Mr. Henry Bishop's pictures of Moorish subjects were, as usual, very convincing as renderings of effects of blazing sunlight and as solutions of exceptionally difficult problems of illumination. Among them, however, were some in which he had treated successfully strong colour arrangements and had dealt with richer harmonies than he usually selects. In all his pictures the certainty and significance of his brushwork carried the completest conviction.

One of the most attractive exhibitions of the past month was that of the paintings by Mr. G. Spencer Pryse at the Leicester Gallery. Mr. Pryse is known as a lithographer of remarkable ability, and up to the present he has practically confined his publicly exhibited work to that medium. In such circumstances it would be interesting in any case to study his first essays in oil painting, apart from the fact of these being as individual in character as they are. The point of view in them is a fresh one, and the artist seems at all times in immediate contact with life. What is at present lacking in his painting, namely, a greater intimacy, and refinement of touch, will we have no doubt be acquired by the painter if he perseveres in his conscientious attitude to nature. *Afternoon Tea in Hammersmith*, with its fine sense of design, its beauty and individuality of colour, is one among many pictures containing promise of future development. The young artist has already "made good" in lithography and no medium is a greater test of a man's ability to rely entirely upon purely artistic qualities for he effective result in his work.

We are indebted to Mr. Joseph Pennell for permission to reproduce his impressive drawing of *The Broadway and the Woolworth Building, New York* —a drawing which cannot fail to evoke admiration for his talent as a draughtsman.

An exhibition which compelled much attention last month was that of M. Leon Bakst's designs for ballets, plays and costumes, at the Fine Art Society's Galleries. Upon examination we think it



"PEACE." GROUP FOR KING EDWARD VII MEMORIAL, ABERDEEN
BY ALFRED DRURY, A.R.A.



"THE BROADWAY AND THE WOOLWORTH BUILDING, NEW YORK." FROM A DRAWING BY JOSEPH PENNELL

will be found that it is in his manipulation of colour that this designer's strength lies, and it is this that accounts for his great success in the adaptation of his designs to the purpose for which he intends them in the theatre. His sense of form is less original than reminiscent, the result of true artistic scholarship, and this too suits his purpose.

The pendant reproduced here is the gift of the British Section of the Fourth International Art Congress to the City of Dresden as a memento of the hospitality extended by the Municipality to members of the congress last year. The obverse of gold enamel set in silver, is the work of Mr. P. Oswald Reeves of the Metropolitan School of Art, Dublin. The robe of the figure is a translucent red with emerald girdle, the deep blue in the lining of the cloak carrying down the paler colour of the sky. On the reverse is a dedicatory inscription in embossed silver. The pendant is intended for the silver centre-piece which holds the place of honour at municipal banquets at the Rathaus; to it are attached medals and other tokens commemorative of civic functions and the visits of distinguished guests. Accompanying the pendant is an inscribed letter from Mr. Edward Johnston to Prof. Karl Elssner, chairman of the organising committee of the congress, to whom, with his able coadjutor Frau Elssner, much of the success of the congress was due. The combination of Mr. Johnston's script with Mr. Reeves' enamel has enabled the members to send to their kind hosts the work of craftsmen whose exhibits found much favour in the congress.



PENDANT IN SILVER AND ENAMEL FOR THE DRESDEN MUNICIPAL SILVER TREE. BY P. OSWALD REEVES



"THE METAMORPHOSIS OF DAPHNE." WHITE MARBLE AND COLOURED ALABASTER. BY SIEGFRIED M. WIENS

We give an illustration of *The Metamorphosis of Daphne* by Siegfried M. Wiens, an admirable piece of decorative sculpture which occupied a prominent position in the middle of the Central Hall at the recent exhibition of the Royal Academy. The artist is to be congratulated upon having solved

here a most difficult problem in the successful combination of white marble and coloured alabaster. The decorative treatment of the latter material in the plinth and base and the beautiful carving of the laurel leaves in illustration of the classic myth are most happy. Mr. Wiens is at present occupied upon a large monument to be erected at Rolandseck on the Rhine to the German poet Ferdinand Freiligrath, who was at one time a political refugee in London. We have seen the sketch-model and various details of this important work, which should be very fine when placed *in situ*. In the Tate Gallery Mr. Wiens is represented by a charming little bronze *Girl and Lizard* purchased under the Chantrey Bequest in 1907 and he is a regular exhibitor at the Royal Academy and elsewhere.

As a demonstration of the capacities of a distinguished artist the exhibition of the works of M. Albert Besnard, at the Grosvenor Gallery, was of much importance. It included not only a number of his oil paintings, but many sketches and studies as well, and a considerable series of his designs for decorative paintings, so that it illustrated adequately all sides of his practice. In such canvases as the portraits of *M. Sauer* and *The Woman with a Scarf*, and the early group, *Mme. Henri Lerolle and Daughter*, the wonderful colour studies *The Steps at Benares*, *The Pass of the Langar*, and *Noon: Women Bathing*, and the delightful designs, *La Mystique*, *Les Idées*, *Matter*, *The Marriage*, and *Thought*, he showed the highest level of his attainment; they, and many others hardly less significant, justified completely the estimation in which he has been held for many years as one of the most personal and original of European artists.

M. E. Louis Gillot, an exhibition of whose pictures was opened at Mr. McLean's gallery in the middle of June, is the painter of the picture of the Naval Review at Spithead which was presented to



"AN OCTOBER MORNING" (OIL PAINTING) BY WILLIAM WELLS

(In the Collection of James Craig, Esq.)

the King by the French Government. This canvas was included in the exhibition and with it were two others, *The Coronation in Westminster Abbey*, and *The Investiture of the Prince of Wales at Carnarvon Castle*, which showed equally well the ability of the painter to overcome the difficulties presented by excessively complicated subjects. M. Gillot is a very able decorator who brings much experience to bear upon the treatment of the ceremonial picture and he was able to make these canvases markedly interesting by developing as much as possible their decorative possibilities. In a number of smaller pictures and studies, he gave ample evidence of his powers of observation and understanding of subtleties of craftsmanship.

GLASGOW.—When an artist has perforce to limit his sketching period to six or seven months at most out of the twelve, it is scarcely to be expected that he will attain a high degree of versatility and productivity. Yet the apparent contradiction is conspicuous in the case of William Wells. He begins painting in early April just as fresh young life is budding everywhere, and continues earnestly till the end of June; for two months following he is comparatively idle—the interest and inspiring colour of spring and early summer are dissipated, and the rich, mature autumn tints and harvest operations are not yet due. There is stir and movement at the fishing-ports—the sketching-ground is Manxland—but the artist cannot conquer a temperamental disability that makes sketching impossible except under conditions of complete seclusion, even in the initial stages of a picture. And then a big part of the year has to be sacrificed to business affairs, for we live in an age of commerce, far removed from the ideal of ancient Greece, where all that was best in art was dedicated to the state, and the modern artist, bound by modern custom, has to enter the market-place and traffic in pictures. Still, in Wells's recent annual exhibition thirty new pictures and fourteen drawings were presented, all



"BRIGHT SKIES, BRIGHT SEA" (OIL PAINTING) BY WILLIAM WELLS
(By permission of the Glasgow Corporation)



(In the Collection of James Craig, Esq.)

"SORTING POTATOES." WATER-COLOUR DRAWING BY WILLIAM WELLS

characteristically interesting, and many technically striking.

What is it that attracts an artist to a particular sketching-ground? In years gone by Wells was wont to find near Lancashire fishing villages, and around Sunderland Point, great flat stretches of country exactly suited to his fine sense of distance; he became indissolubly identified with this particular treatment, and the natural expectation was that he would follow to kindred sketching fields in the North Country by the Moray Firth, where pasture-land becomes lost in distant perspective; to the sweeping moorlands of Argyll and Perth; the flat Fen counties, and the broad, billowy South Downs of England. But all this has been disregarded for the abundance of sunlight, bright sparkling sunlight, that lurks in Manxland. This attracts the artist, fascinates him, he makes it an all-pervading force, in big sea-meadow, farmyard, cottage in a country garden, growing corn, potato digging, stackyard, hedgerow, glimpse of the sea, and all the rural loveliness and incidental country life that are the subject-matter of his transcriptions.

The keynote in Wells's work is an enveloping atmosphere in which highly diffused light is attained by a scale of tones closely approximating to truth, the colour-box not holding the requisite media to produce absolutely the full tones in sunlight. A careful study of his art reveals an utter disregard of tradition in point of method, and complete independence in the matter of technique. To-day in versatility he is stronger, in composition more interesting, in method more individualistic, in technique more convincing than he has ever been.

In his recent exhibition there were pictures he has never excelled. His *October Morning* fascinates by reason of atmospheric clarity and suggestion of genius that can so entrancingly represent such a commonplace subject. *Sorting Potatoes* attracts because of fine natural colour harmony and rare sense of distance. The big canvas with title, *Bright skies, bright sea*, from T. E. Brown's "In Memoriam" has been acquired for the Glasgow Corporation permanent collection. The subject, a difficult one, is handled with conspicuous skill. The difficulty here lay in making the huge empty spaces in the foreground and sky interesting without distracting attention from the central point of attraction in the picture. The skill is shown in utilisation of the cloud shadows, and the handling of the figures. The latter occupy the space without being unduly obtrusive; they rest the eye rather than concentrate the attention, while the upright line in the figure of the woman greatly accentuates by force of contrast the horizontal lines in the landscape on which the graduation that gives the feeling of distance depends. The prospect, overlooking Port St. Mary, is one seen from the artist's window, yet for a long time neglected.



"A MANX FARMYARD" (WATER-COLOUR) BY WILLIAM WELLS
(In the Collection of James Craig, Esq.)

Wells is temperamentally equitable; he must be



(In the possession of James Howden Hume, Esq.)

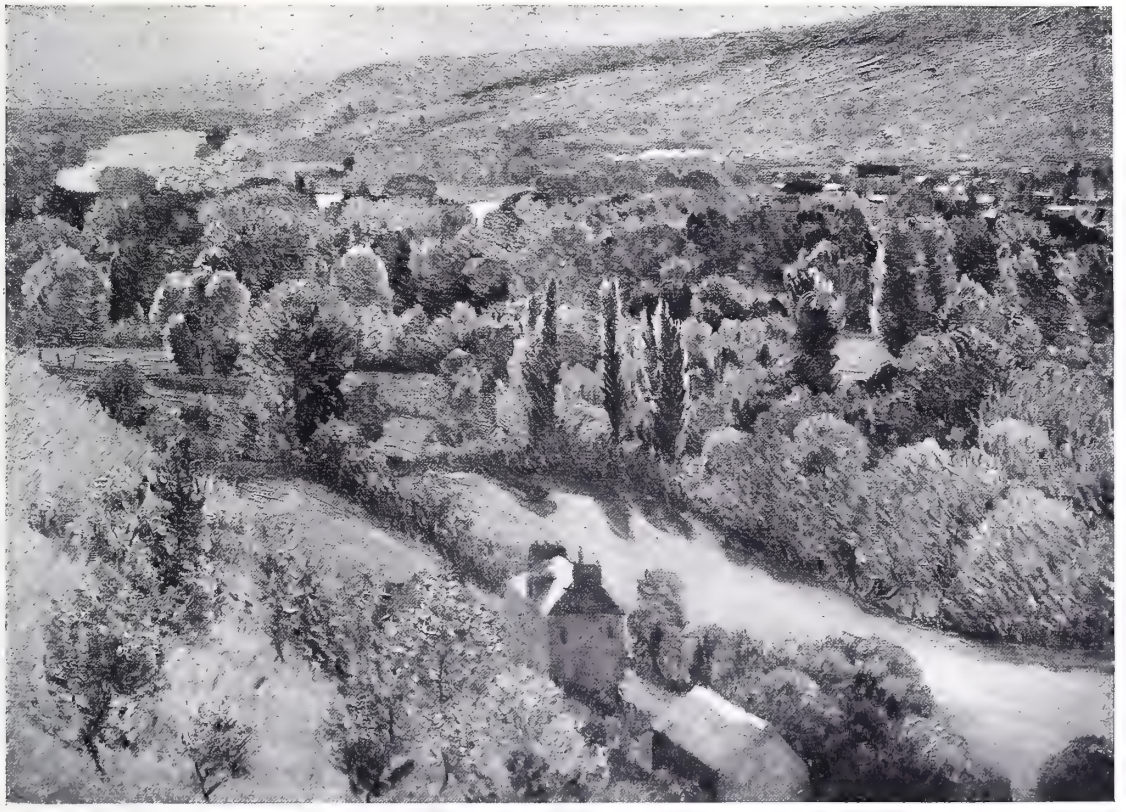
"MY NATIVE STREAM." FROM AN OIL PAINTING BY R. MACAULAY STEVENSON.

intimately familiar with the subject for an important picture before he ventures on transcription; it must remain his daily visual and mental pabulum for a period, before the idea is conceived of representing it on canvas. As it was, the picture just named was begun, carried half-way through, and then abandoned. The artist despaired of ability to satisfactorily compose the big, unbroken, uninteresting grass meadow that constitutes the foreground. But there came a day when the wind was in a frolic, and big clouds were blown in from the sea, their cast shadows making a definite pattern on the meadow; the picture was again brought out, the difficulty was resolved and the work completed.

R. Macaulay Stevenson has been a rare contributor at local exhibitions, albeit his last remembered canvas was the centre of attraction on a side-wall distinguished by many fine examples of landscape art. It was therefore an event of unusual interest when a few months ago Mr. Alex. Reid gave at his gallery what was in fact the first adequate representation of the work of this artist, one of the original and most individualistic members of the Glasgow School. Typically characteristic of his style is *My Native Stream*, depicting the River Clyde at one of its most picturesque bends. All the tender, shadowy feeling, the subdued light, the ethereal quality of atmosphere, the tall spectral trees, the enchanted distance, the delicate foreground fresh with suggestions of wild hyacinth, apparently slightly and dexterously imparted to the canvas, yet in reality the subject of infinite care, are here in the true manner of the artist. Refinement in art may have a limited public, but if there be a humanising, elevating influence in æsthetics, it is surely to be found in such scholarly, poetic compositions and harmonies as those which come from R. Macaulay Stevenson.

J. T.

PARIS.—There is, perhaps, no city in the world where one can study the individuality and progress of the art student and artist with so much ease as in Paris. It is instructive to watch from time to time how each will be swayed with the influences of fashionable painting, and to note how others without attempting to find out what is in themselves, will energetically ignore all that counts in art and follow the beaten track to attain at the end an honourable



"THE HILLS OF VERNAU, AUTUMN" BY A. G. WARSHAWSKY

mention or a third class medal, and finally give up any personality they may have left to attach the magical letters H.C. to their name. That such attainments in some countries should be counted on to sell a picture is rather pitiful as well as humorous, and though the artist blames the public, I doubt if they really are to blame—it was the artist who made the standard. However, it is far more interesting to watch the work of a man who in respect of worldly goods is less able than many to do without the well-worn stamp of officialdom, and to note how in spite of alluring influences he persists in doing his own work his own way, and at the end of each year finds there is still a reserve of greatness to follow.

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It is in such a way that the work of A. G. Warshawsky is interesting. The two reproductions, *The Hills of Vernau*, *Autumn*, and *Potato Planting in Brittany* accompanying these notes, are from his latest achievements; to use a well-worn artistic term, they hang on their colour, but at the same time, unlike so many other pictures of which that and nothing more can be said, they are also commendable in respect of composition. Warshawsky is still a young man with the summer and autumn of life before him. The Pennsylvania Academy of Fine Arts, Philadelphia, and the Corcoran Gallery, Washington, both include his work in their exhibitions, the most notable example being, perhaps, *The Dancing Girl*. I have noted also from other work in his studio that he has capital decorative ability, and into a poster design will throw as much appropriate thought in colour and arrangement, and tackle difficulties with the same energy and personality as he bestows on those things that appeal with their greater problems in the open country.

E. A. T.

PITTSBURGH, PENNSYLVANIA.—The gold medal of the first class carrying with it a prize of fifteen hundred dollars was awarded to Mr. Glyn W. Philpot of London by the jury of the seventeenth annual



"POTATO PLANTING IN BRITTANY" BY A. G. WARSHAWSKY



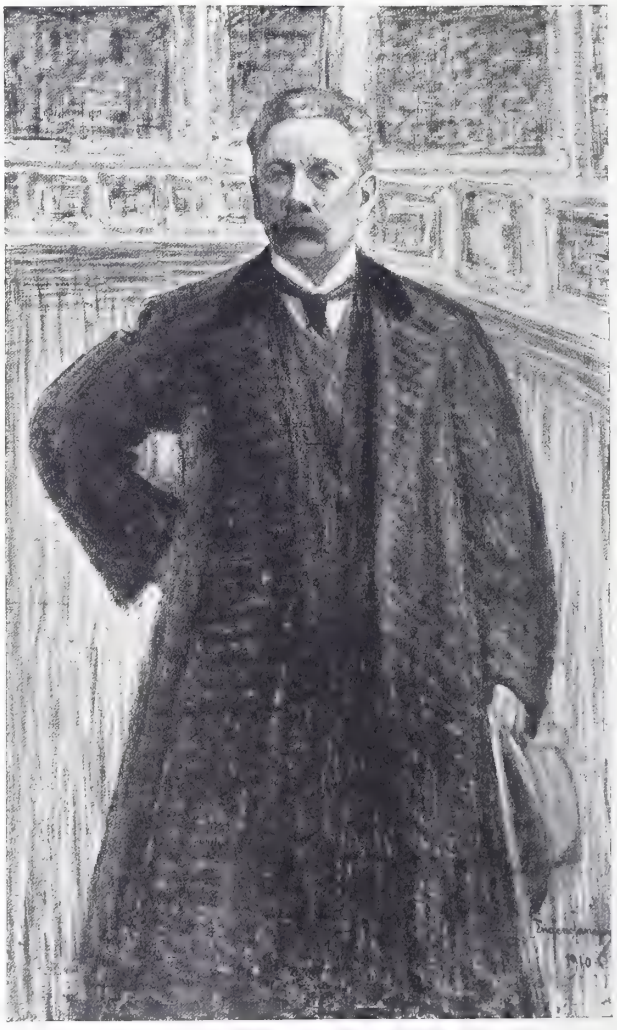
PORTRAIT OF MISS L.
BY WILLIAM M. CHASE

(Carnegie Institute, Pittsburgh, 1913)

exhibition of the Carnegie Institute at Pittsburgh, the subject of the painting being *The Marble Worker*. The silver medal of the second class carrying with it a prize of one thousand dollars was awarded to M. Henri Martin of Paris, the author of the work entitled *Autumn*; and the bronze medal of the third class with a prize of five hundred dollars to Mr. Gifford Beal of New York for his picture entitled *The Manor House*. Honourable mention was awarded to *Sleep* by Mr. Arthur B. Davies of New York; *Tired Out*, by Mr. Leopold G. Seyffert of Philadelphia; *The Artist's Dining Room*, by Mr. Arthur Streeton of London; *The Circus*, by Mr. George Bellows of New York; *Grandmother's Dressing Gown*, by Mr. Fred G. Gray of St. Louis; and *East River, New York*, by Mr. Hayley Lever of St. Ives, Cornwall.

The show was largely international in aim and scope and included the work of many well-known English, German, French, Italian, Belgian, Dutch, and Russian painters. A special feature was a group of twenty-six works by M. Lucien Simon of Paris, one of the most important of these canvases, *The Seminarists*, deserving particular mention as a typical example of his abilities as a painter of sentiment. Most of the leading American artists were represented by at least one work, for instance, Mr. William M. Chase by a fine *Portrait of Miss L.*; Mr. De Witt Lockman by a *Portrait of Miss D.*; Mr. Childe Hassam by *The East Window*, beautiful in well-studied effective illumination; Mr. Paul Dougherty by a marine, *Golden Rocks*, virile in treatment and vibrating with colour, true and decorative in quality withal; and Mr. John W. Alexander by a characteristic, gracefully evolved *Portrait*. Mr. John Singer Sargent was represented by two canvases, *Mother and Daughter*, lent by Mr. Fiske Warren, and *Picture of a Lady*, lent by Mr. Francis H. Dewey, both these works having figured in the recent Corcoran Gallery show at Washington; Mr. William Orpen contributed one work *A Lady and Gentleman*, and Sir Alfred East two fine landscapes, *Autumn in England*, and *The Haunted Glade*. Mr. John Lavery's portraits of *Mrs. Lavery and Alice* added greatly to the dignity of the exhibition. E. C.

STOCKHOLM.—One of the most interesting art exhibitions that we have for a long time seen in Stockholm was held recently in the galleries of the Academy of Fine Arts. It was the collection of portraits brought together by the Society Idun—a Stockholm club for scientific and literary men and artists—that desired to celebrate its fiftieth anniversary with an exhibition of the portraits of its members, past and present. Considering how rare it has been during these last fifty years for Swedish men to have their portraits painted or graven, the show must be regarded as both extensive and good. The exhibition was remarkably well hung—a rare thing in Stockholm exhibitions—by one of our best-known portrait painters, Emil Österman, who himself exhibited several good works, one of which is reproduced on p. 234.



PORTRAIT OF TOR HEDBERG BY EUGEN JANSSON



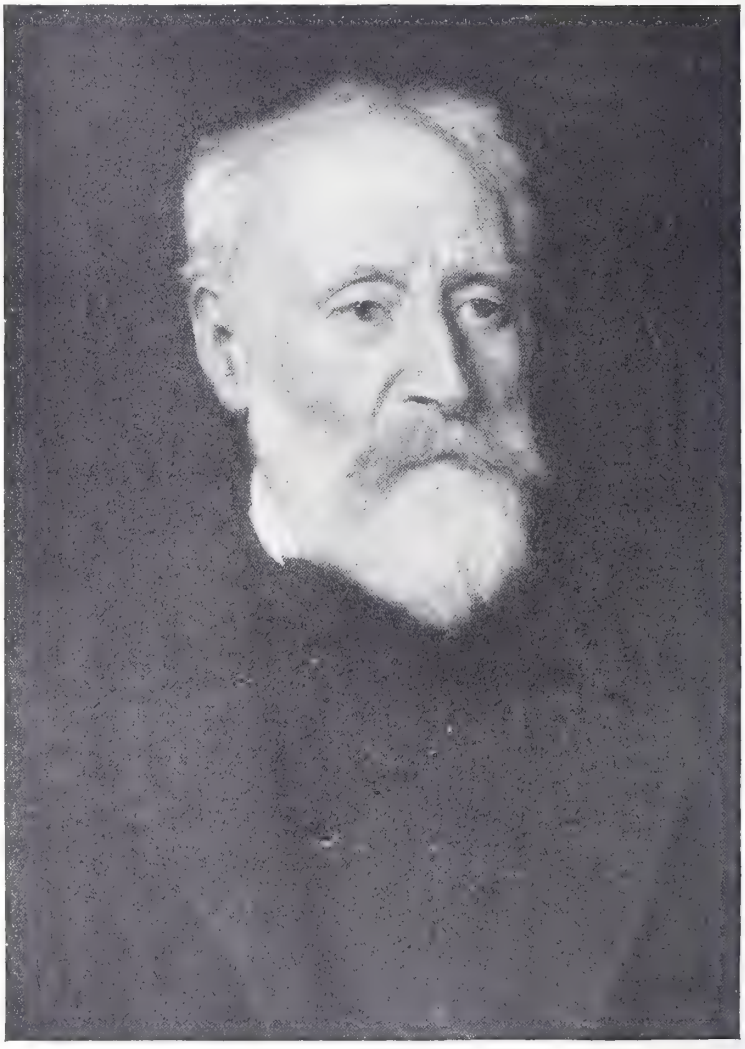
PORTRAIT OF THE LATE KING OSCAR OF SWEDEN. BY ANDERS ZORN

Of the artists who flourished about 1850 Uno Troili was by far the best represented, though hardly any of his most characteristic works were to be seen here, perhaps with the exception of the portrait of his own cousin, the poet C. F. Dahlgren, almost mystic in its expressiveness. The most prominent and most admired group of the whole show was, without doubt, the series of portraits by Count Georg von Rosen. This, in the true sense of the word, aristocratic painter, created not only the best official portraits painted in Sweden during the nineteenth century but also some straightforward but wonderfully well-characterised effigies of personal friends, like the artist-professor G. W. Palm (here reproduced), and the historian Mr. C. G. Malmström, furrowed like an old runic stone.

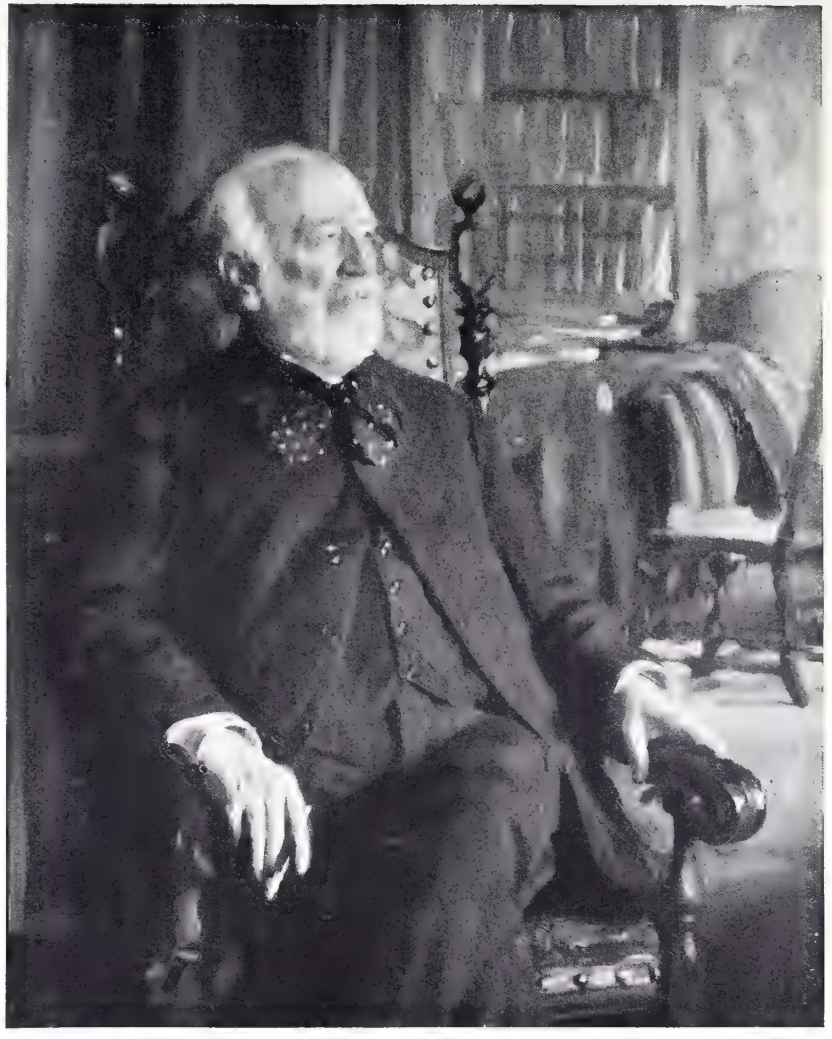
One was also reminded of Zorn's ability to make a great work of art out of an official portrait. His portrait of the late King Oscar II is a real masterpiece, noble in conception and striking as a likeness, and marvellously well painted. His splendid portrait (reproduced in THE STUDIO for April 1898) of Harald Wieselgren, one of the founders of Idun and for more than forty years its *spiritus rector*, was given a prominent place. A beautiful self-portrait and a solid one of Prof. Wellander were new to most visitors.

Official portraits of good quality were also exhibited by Emil Österman, though his best works were those of a more private character, such as the excellent likeness of Prof. Carl Curman and the double portrait of the artist's own twin-brother Bernard, and the sculptor Erik Lindberg, a work at once cleverly composed and distinguished in colour. Also a good self-portrait of Österman was to be seen. Österman's rival as a painter of the official and fashionable world, Prof. Oscar Björck, was represented by a good self-portrait and a portrait of Baron Nordenfalk, a good work though less interesting than those of the poet Werner von Heidenstam and Alf Wallander, both near friends of the artist. Another instance of a fashionable portrait painter giving his very best in the portraits of intimate friends is Prof. Axel Jungstedt, who exhibited over thirty big canvases, more or less dull, and one excellent little portrait of his friend Prof. J. G. Clason.

Richard Bergh had sent several works of rare qualities, such as the excellent pastel of Prof. Theodor Lundberg, done about thirty years ago; the famous portraits of August Strindberg, the great Swedish author; of Svante Arrhenius, the well-known physicist and Nobel prizewinner, and Prof. Karl Warburg. Personally I consider the



PORTRAIT OF PROF. G. W. PALM BY COUNT G. VON ROSEN
(Academy of Fine Arts, Stockholm)



PROF. CARL CURMAN. BY EMIL ÖSTERMAN



PROF. KARL WARBURG BY RICHARD BERGH



HEAD OF DR. LOOSTRÖM BY DAVID EDSTRÖM

last mentioned the best; it is striking as a likeness, witty in characterisation and beautiful in colour.

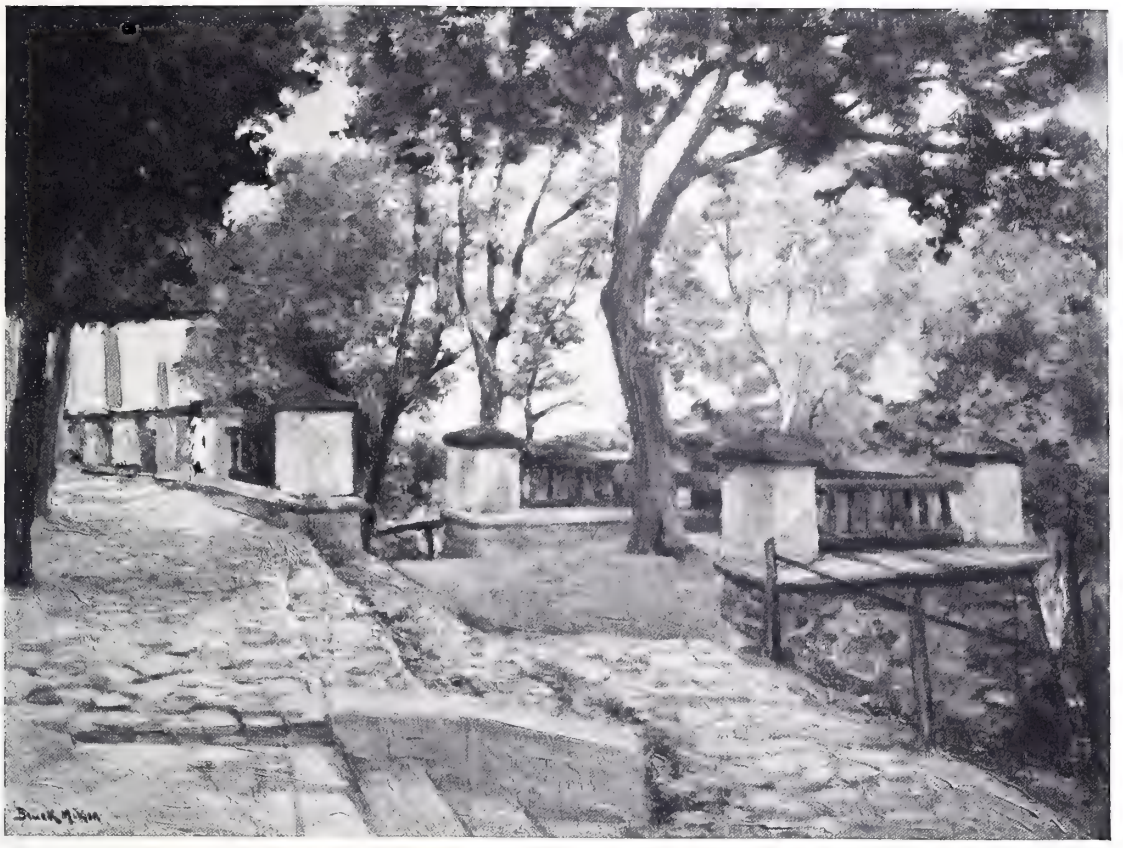
Carl Larsson's little group did not contain any of his known works, with the exception of the great self-portrait, and one of Oscar Levertin at his writing-table; and still how harmonious and personal the coloured effect of the whole group was! Many prominent artists were represented only by a single work, as Miss Hanna Pauli with a portrait of Werner von Heidenstam in the costume of a pilgrim, very superior to the portrait of this national poet which was painted by Acke. A very good portrait of Tor Hedberg, the art critic and dramatist, was of special interest, as having been painted by our greatest landscapist, Eugen Jansson. Some good and solid early works by Prof. Stenberg were also noteworthy. The little room in which a collection of Zorn and Carl Larsson etchings, some water-colours by the latter, and caricatures by Albert Engström were exhibited aroused a lively interest. A real little gem was Larsson's water-colour portrait of the late Gustaf Upmark.

David Edström, one of our foremost sculptors, was not as favourably represented as usual, though his heads of Dr. Looström, the director of our National Museum, and of Mr. Karl Otto Bonnier, the publisher, must be acknowledged as most characteristic works. Carl Milles had a couple of heads in granite, a material which he treats in a masterly way, an excellent bronze head of the journalist Gustaf Stridsberg, and his well-known bust of Prof. Julius Kronberg (reproduced in THE STUDIO 1910), an early work in which the influence of Rodin is still strong. Carl J. Eldh's sketch for a monument to the poet, Gunnar Wennerberg, is so good that one can never see it without a regret that it has not been carried out. A bronze head of Prince Eugen, made when the prince was twenty-two or twenty-three, showed many of the good qualities of its creator, the deceased master, Per Hasselberg. T. L.

BUDAPEST.—It is very much to be regretted that the hanging committee of the recent exhibition of the Royal Hungarian Academy did not have enough forethought either to hang the exhibits of the different artists together or at least to place them in such a manner



"PEASANT WOMAN" BY GYULA KOVÁCS
(Budapest Academy)



"GARDEN TERRACE AT SEGESVÁR" *(Budapest Academy)* BY MIKSA BRUCK

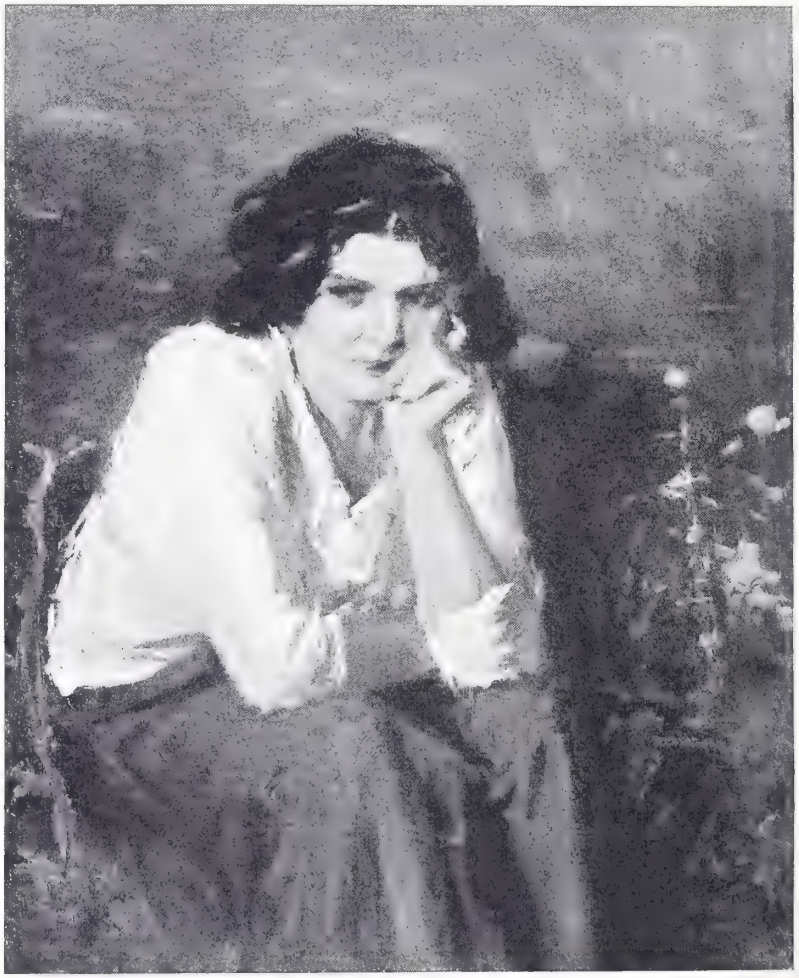
that the works could be judged on their own intrinsic merits. So much depends on judicious hanging and right spacing, and in this respect the authorities should endeavour to gain some insight into what is being done in other countries. Indeed they need go no further than their own pavilions in Rome, Turin, Venice and other art centres where the Hungarian exhibits have always won high praise for the way in which they have been displayed as well as for the works themselves. But in the recent exhibition the good, bad and indifferent were hung in such close proximity to one another that it was difficult to separate one from the other in the mind's eye. Another disturbing element was the use of dark velvet baldachins, which are unsuitable because they often throw a disturbing light on the pictures. In our day the advantages of white vela for distributing light favourably have been generally recognised, but of course it does not follow that this method is the best under all circumstances, nor does it follow on the other hand that because one particular artist thinks heavy and dark ceiling draperies suitable for showing some one or other of his works, this should form a hard and fast and binding rule at all exhibitions. New arrangements are of course expensive, but the Royal Hungarian Academy counts among the most favoured of such institutions, for the income of the two and a half million kronen left by Count Denes Andrassy amounts to some hundred thousand kronen a year and there are moreover other benefits.

In spite of these drawbacks some exhibits of special interest have to be noted. Gyula Kovács sent some very fine studies of Hungarian peasants which showed a deep insight into their life and a nature in sympathy with them. For without a keen understanding of their manner of living and their customs no artist can successfully depict the rural inhabitants of Hungary, who are so distinctive in the different districts that a varying scene of moving life is always presented to the eye of the observer. It is exactly this which gives so much charm to Hungarian village life. Another artist of merit who is in thorough sympathy with them is Miksa Bruck who delights in market scenes and interiors treating the actualities of peasant life. But this time he sent in addition to studies of this sort some pictures

in which he has sought his inspiration in other fields. A fine example of these was the *Garden Terrace at Segesvár*, a work remarkable for its fine atmospheric effects and its distinguished and refined colour. Baron Mednyánszky exhibited some of his characteristic landscapes, subtle, elusive, full of charm and mystery. L. Készdi-Kovács, who finds his inspiration in like subjects, exhibited some thoughtful work, and Istvan Bosznay's *River Waag* under a deep blue sky, whose tones are reflected in the waters, was a pleasing achievement. Oszkár Glatz showed several examples of his strong and virile work. Aladar Edvi Illés, who works chiefly in water-colour, proved himself a keen observer of animal life in the various studies he sent. Prof. Robert Nadler, contributed lively scenes of village life and landscapes; István Zádor, Mark Rubovics, Andor Székely, and Aurél Náray each sent characteristic works. In his figural work Náray arouses reminiscences of Hungary's great painter Munkácsy, which after all is high praise. His *Study* here reproduced counts among his best. Other artists whose names at least should be mentioned are József Manyai, Vince Bánsághi, Lajos Szlányi, Mozart Rottmann, József Ferenczy, Mariska (a lady artist of decided talent both as a painter and as an etcher), Viktor Olgyai, Árpád Kallos, Arthúr Heyer, Elemér Germány and Bertalan Makó, nor should that fine animal painter Géza Vastagh be forgotten.

Very few portraits were to be seen. Karlovszky's picture of Count Julius Andrassy, a work of great earnestness, well studied and broadly treated, suffered somewhat from too much detail, Cézár Kunwald's picture of an English lady *Mrs. M.* had a certain agreeable quality, but it scarcely reached his highest level. Bertalan Karlovszky's portrait of an elderly gentleman was a work of distinctive merit, particularly with regard to the interpretation of the features.

The works of sculpture suffered as usual from being badly shown. These are always relegated to the hindmost place and that a not very favourable one. This is another point which needs consideration at the Royal Academy. Lajos Pick deserves notice for his small statue of a young girl; Lajos Bálint contributed a remarkable study, Jozsef Reményi a thoughtful marble bust of a young man, Dezsö Kölber a Bacchante frieze full of life and movement, while István Csillag and Vilmos Szamosi Soós sent some very interesting plaquettes and medals. There was a considerable collection of architectural drawings, some of a fine quality, among those represented being Ödön Lechner, the father of modern architecture in Hungary, Emil Ágoston, Béla Lajta, Haasz and Málnai, Jozsef



STUDY *(Budapest Academy)* BY AURÉL NÁRAY



"THE VILLAGE" *(Budapest Academy)* BY OSZKÁR GLATZ

Vágo, Töry and Pogány, Emil Vidor, Aladar Árkay, and Béla Rerrich. A. S. L.

GHENT.—The Ghent Exhibition deserves largely the encomiums which have been bestowed upon it. Everything is clear and well arranged, and the visitor is filled with unceasing astonishment at an achievement of such magnitude. Before studying the Belgian Section it is only proper to felicitate the architect Vandevoorde of Ghent who planned and supervised the erection of the exhibition buildings. His work, "de style Louis XVI vaguement Viennois" as it has been described, is elegant, well conceived, and rich without excess of ornament. On the occasion of the opening of the exhibition the Floral Fête occupied almost entirely the attention of the visitors, which was fortunate, as, apart from the French Section, no branch of the exhibition was completely ready. In other respects as well the French section was particularly superior to its rivals.

The exhibition of the Ville de Paris, arranged by M. G. Cain, is in the nature of an extension, most delightfully adapted, of the Musée Carnavalet. The section devoted to dress is "one of the most sensational attractions!" and indeed one hardly knows which to admire the more, the creations of these *maîtres du chiffon* or the refined art with which they are displayed. Evidence of the live æsthetic spirit underlying the French style is afforded by the fact that the same taste which reigns in the dress section is apparent also in the rooms devoted to the fine arts. Here we have indeed the *clou* of the exhibition. Organised by M. Saglio, it shows the French school in all its variety, combining without any suggestion of incongruity the characteristics of the Institut and of the Salon d'Automne.

As that excellent critic of art, M. Louis Dumont-Wilden has written in "L'Eventail": "That which forms the really exceptional charm of this exhibit, that which enables it so decisively to express what it is meant to show, is the manner in which it is arranged; and with reference to this we do not



THE FRENCH SECTION AT THE GHENT EXHIBITION





THE FRENCH SECTION AT THE GHENT EXHIBITION

know how to praise too highly the initiative of M. Saglio, himself an artist of taste and imagination. The decoration of the *salles* is at one and the same time very daring, very modern and very traditional. The majority of the rooms are hung with yellow damask of an elaborate modernised Louis XIV design; the wide mahogany skirting and mahogany surrounds to the entrances frame the damask and enhance its artistic effect; the ceiling of each room is draped with a velum or awning decorated with green garlands and bright-hued flowers designed by Jeaulme; a light grey carpet edged with dark brown deadens the sound of footsteps; and tapestries and furniture upholstered in violet velvet complete this unconventional harmony, brilliant but soft, yet not prejudicial to a single picture. The large central salon is still more daring in its colour-scheme; it is hung with a flowered material, also designed by Jeaulme, and in this environment the pictures—perhaps because of their careful selection—show to the very best advantage. On the opening day the decoration of this *salle* achieved the most unqualified success, and the sole objection raised was the exclamation, 'C'est allemand!' How quickly was the comment made! Just because the Germans have been the first not to invent the new decorative styles, but to evince their readiness to adopt new decorative methods, it does not therefore follow that all that is new in decoration must necessarily be of German origin. The fact is that after the distressing eccentricities of the 'modern style,' Germans, Austrians and Frenchmen alike have returned to the same sources of inspiration, that is to say to the last really great decorative styles which flourished in Europe, to the French styles of Louis XVI and the Empire, simplifying them, modifying them, and reviving them according to their own particular tastes. One may feel a partiality for the German manner, dogmatic, systematic, and spontaneous, as it is; or on the other hand one may prefer the French manner, so much more imaginative, and so much more refined in taste." F. K.

HAVANA.—Partly owing to its remoteness from the art centres of the old world, but more perhaps because as yet art has not assumed such a prominent rôle in the life of the inhabitants of Cuba as to bring into existence any considerable school of native artists, very little is seen in Europe of any artistic manifestations emanating from this island. There are signs, however, that the growing interest which the Spanish-speaking nations of South America have shown in art during the past few years is extending to Cuba. An Academy of Painting has been in existence for some years in Havana, and a small but energetic group of artists are steadily endeavouring to foster the development of the fine arts in the island; they have recently formed themselves into an "Asociación Artística" with a numerous membership comprising painters, black-and-white artists, and sculptors, one of the objects of the Association being to hold exhibitions at frequent intervals, so that if the necessary encouragement is forthcoming from those who are in a position to further this development by their patronage, the movement will be sure to prosper and lead to fruitful results. Already one talented native artist has achieved distinction beyond the shores of Cuba. This is Prof. Leopoldo Romanach, of whose work as a painter two examples are here reproduced. At the Exposition Universelle in Paris thirteen years ago this artist exhibited a work which brought him an award; and again a few years



STUDY BY LEOPOLDO ROMANACH



"THE CONVALESCENT" FROM A PAINTING BY LEOPOLDO ROMANACH

later he contributed to the notable international display of pictures at the St. Louis Exposition in the United States, his reward on this occasion being a gold medal. Prof. Romanach studied in Rome under Prof. Filippo Prosperi, and on his return to Cuba, after terminating his studies in Europe, he was appointed professor of painting at the Academia de Pintura here. S. E.

TOKYO.—The Meiji era recently concluded was characterised by great confusion as an outcome of the transition through which the nation has been passing —confusion of ideas affecting Japan's religion, education, political, economic, and social conditions, as well as her art. The new era of Taisho, under the august rule of the wise and benevolent young Emperor, is confronted with the arduous task of extricating order out of what looks like almost hopeless confusion, and of formulating a new standard on the ruins of conflicting "isms" and ideals. Many a formidable difficulty has yet to be overcome before the goal of such a task will even be visible on the distant horizon. The conflict of old and new ideals is causing no end of trouble and sacrifice in homes and elsewhere. The old code of morality is losing its hold on the minds of the people, who are at a loss to determine what is to be upheld and what should be condemned. It is the same with the "old" and "new" schools of Japanese painting, as was shown by the Sixth Annual Art Exhibition recently held here under the auspices of the Mombusho, or Department of Education.

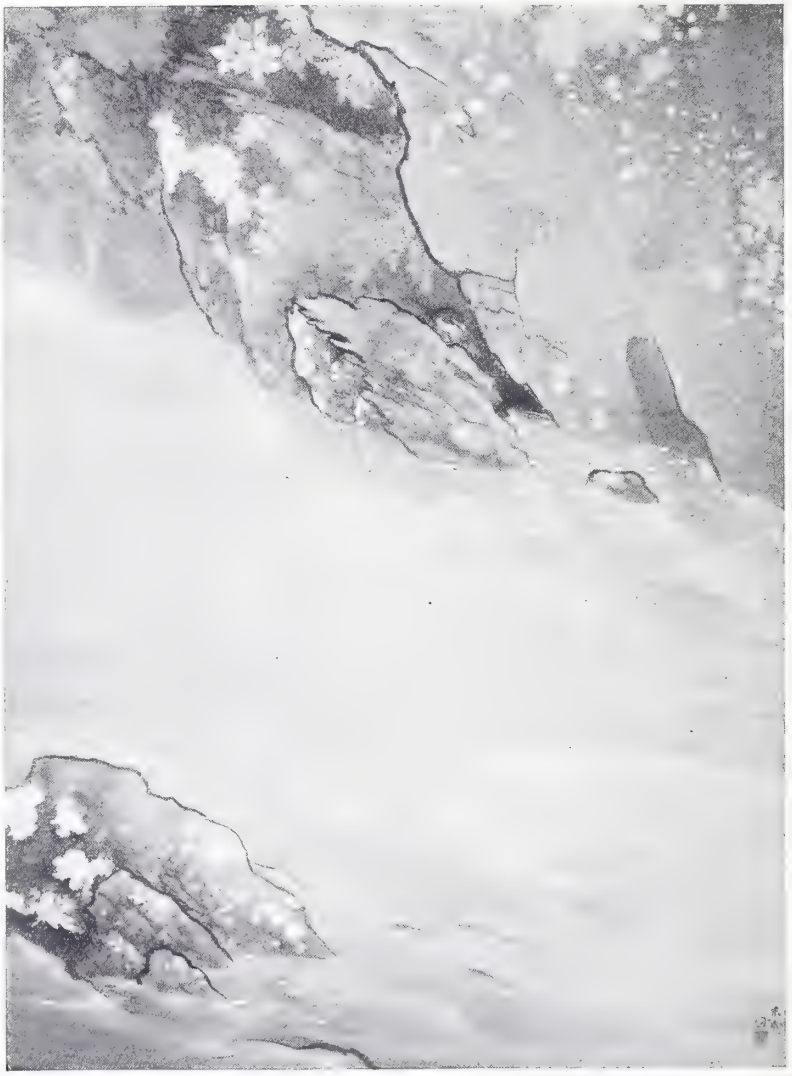
Art is very much boomed just now in Japan. Everybody, the masses as well as the educated, seems wild for art. Artists are pressed with work, art dealers are kept busy, and the numerous art exhibitions are well patronised. The Sixth Mombusho Art Exhibition, held first in Tokyo and later in Kyoto, was simply packed with visitors from morning till dusk. On several occasions the rush was so great that the entrance had to be closed temporarily. It was a sight to see the thousands of people flocking daily to the exhibition building in Uyeno Park.

As already mentioned in these pages, the committee of judges has been divided into two sections, and the result of the change was to be first seen on this occasion. The exhibits afforded a splendid opportunity of studying and comparing the products of the so-called "old" and "new" schools. The distinction was fairly marked, and the contrast carried

with it a significance difficult to overlook. Some of the pictures in the first section showed that the artists had merely copied the conventionalised form of the old masters, without any attempt at individual expression. In the second section, however, some betrayed an arduous struggle for self-expression regardless of methods or tradition. In them were to be discerned sparks of originality, not always quite pleasing, but significant as indicating a sincere effort to work out the future of our painting.

Visitors to the exhibition were invariably struck by the enormous size of the paintings, out of all proportion to the requirements of modern Japanese houses. *Byobu*, or folding-screens, were much used, mainly because they afforded large areas to paint on—in fact, screens so predominated that it was appropriately called by many a *byobu tenrankai*—a screen exhibition. The size of the galleries with their huge plain walls was mainly responsible for this tendency, for small *kakemono* such as hang in the *tokonoma* (place of honour) of an ordinary Japanese house seem lost in such a place. Another reason, it is stated, is the inadequacy of ordinary *kakemono* for the expression of artists' ideals and the display of their skill; and the traditional shape is also deemed ill adapted for that realistic representation of complex subjects which is now called for. The result, however, was in many cases disastrous. Many of the paintings looked like bromide enlargements of kodak pictures. What can be done with the traditional shape and size even in coping with modern requirements was admirably shown by the work of Terazaki Kōgyō and Yokoyama Taikwan, and a number of others treated the subject to suit the shape in a logical manner. The result was a sort of bird's-eye view, such as the *Turnip Garden* by Tsuchida Bakusen and *The Long Bridge of Seta* (one of the eight scenes of Omi) by Imamura Shikō.

The first section contained a great many *nangwa*, after the style of the Southern school. On the whole the drawings of this section showed merely the technical qualities found in the works of the artists of the later Tokugawa period. They revealed a painstaking effort to observe the rules formulated by the various schools without a proper understanding of the very spirit which was crystallised into a form. Consequently, a great number of them were devoid of life and individuality. The same criticism applies to the second section, although not on the same ground. Here many of the artists



"A GORGE AT ARASHIYAMA" BY YAMAMOTO SHUNKYO



"THE COLD MOON" (A PAIR OF SCREENS) BY KONOSHIMA ŌKOKU

seemed too anxious to produce something new. The dominating tendency among them was towards realism and enhancing the decorative function of the picture. They believe—and in this they are right—that the saving quality of Japanese painting consists in the harmonious blending of the representative and decorative functions of art. In many cases they succeeded in that aim, but at the sacrifice of dignity and profundity of ideas.

In the first section a few works possessed some admirable qualities. There was a certain dignity in the *Chinese Scholar Sotoba at Sekiheki* by Imura Kwanichi, *Cormorant Fishing* by Tomida Keisen, *Snowy Peaks* by Hata Kinseki, *Summer Landscape* by Yamaoka Beikwa, and the same subject by Yamamoto Baiso. Highly decorative were *The Bamboo in Kishu* by Tanami Gakushō and *The Flowers* by Yamamoto Shōun. The texture of snow was admirably brought out in the *Snow in the Valley* by Hirose Taho. Movement was well depicted in the *Sanno Festival* by Ogata Gekkō and in the *Fire-bearing Oxen* (*a Battle Ruse*) by Tsubata Michihiko, both of which received high awards. A peculiar feeling of peace and tranquillity was well portrayed in the *Spring Landscape* by Tanaka Raishō and *Autumn on Tree-tops* by Ikegami Shuho. The threatening effect of low-hanging dark clouds was admirably shown by Masuzu Shunnan; the cold solitude of a winter night was excellently depicted in *A Cold Blast* by Kato Kumpō, and the peaceful quietude of a pasture-land was cleverly suggested by *A Group of Deer* by Mochizuki Seihō. Qualities of brushwork



"A GROUP OF DEER" BY MOCHIZUKI SEIHO

and good drawing could be appreciated in works by Yuki Somei, Matsubayashi Keigetsu, Satake Eiryō, Komura Suiun, and Hanada Yoshikata.

In the second section the pictures worthy of closer attention were relatively more numerous than in the first. Many of the artists are experimenting with colours, being deeply conscious of the sad limitation in the range of colours hitherto employed by Japanese artists. Works by Hirata Shodō, Murakami Hōko, and Imamura Shikō showed an effort to harmonise gay colours, while a number of others used soft impure shades to suggest the inner and deeper feelings of the subject. Some progress was also observable in the painting of the human figure with more or less anatomical correctness. This has been a weak point with our painters. They have mastered the art of drawing birds and small animals with marvellous dexterity, but in painting larger animals, and especially the human figure, they have not shown an equal degree of skill. This is due partly to the fact that landscape originally formed the basis of our painting, and partly to the strong inclination towards idealism in the growth of our art. That our artists are now acquiring skill in drawing the human figure was shown by several works in the exhibition contributed by Otake Chikuha, Kitagami Shunzan, Harada Seiko, Tamanoya Shunki, Hashimoto Kwansetsu, and Ikeda Shōen. The realistic tendency also extended to plants and trees, resulting in a highly decorative effect. This emphasis on decorative quality was marked in the second section, and particularly in works by Yamaguchi Shosai, Yamashita Bazan, Sakakibara Taizan, Sakakibara Shikō, Tsuchida Bakusen, Kikuchi Keigetsu, Yuki Somei, and Takahashi Shukwa. An effort to express deep feeling was also traceable in some of the pictures, such as Yasuda Yukihiko's picture of *Prince Shotoku in the Dream Palace* surrounded by Buddhist priests (p. 248), one of the best works in the exhibition.

Perhaps no work has shown a greater success



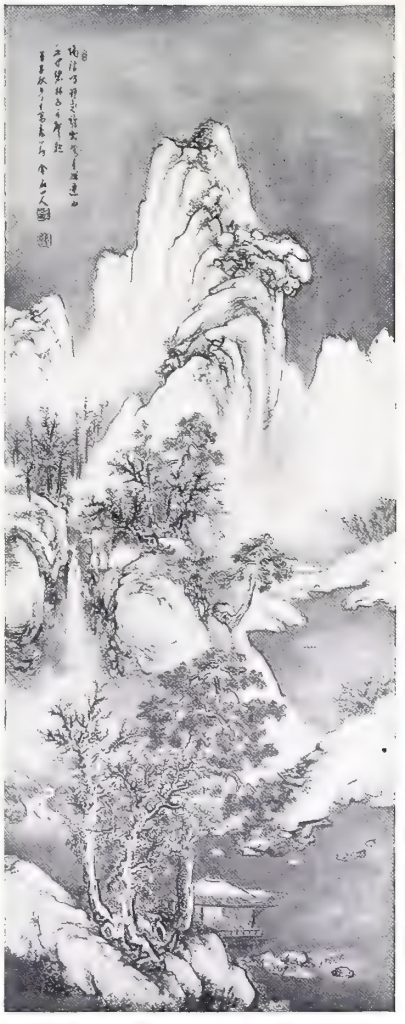
"A COLD BLAST" BY KATO KUMPO



"THE TURNIP GARDEN"
BY TSUCHIDA BAKUSEN



"A SUMMER LANDSCAPE"
BY YAMAMOTO BAISO



"SNOWY PEAKE" BY HATA KINSEKI



"SPRING LANDSCAPE" BY TANAKA RAISHŌ

in an æsthetic harmonisation of realistic representation and the decorative function of art than *The Cold Moon* by Konoshima Ōkoku (p. 245). Here he has depicted with extreme realism a bamboo grove at the close of a winter day with the moon shining and snow covering the ground, the whole suggesting intense solitude. But the subject has been treated in a highly decorative manner, and when seen in a soft light in a Japanese home the screen must be very captivating. Notable examples of impressionistic drawing with a wonderful power of suggestion were Shimomura Kwanzan's *Night Rain* and *Evening Temple Bell*, both these forming part of *The Eight Scenes of Shosho*.

It must be observed that quite a number of "progressive" artists showed the results of their study of ancient masterpieces. They try to extract the best qualities from the old masters regardless of the particular school which they have followed or founded. They did so in their efforts to give the best interpretation of their own ideas. A close examination of Kōgyō's *Eight Scenes of Shosho* made this clear. The various ways in which he depicted water in these scenes betrayed his deep knowledge of ancient Chinese masters. Even in so daring a work—daring in composition, in colouring, and in treatment—as *The Eight Scenes of Biwa* by Imamura Shikō there was evidence of an intimate



"PRINCE SHOTOKU IN THE DREAM PALACE" BY YASUDA YUKIHIKO

knowledge of our old masters as well as an apparent imitation of the European style. It must be noted, however, that the superficial resemblance to the European style observable in various paintings does not imply that there has been any conscious imitation. Thus Kobayashi Taiun's way of painting the ocean is entirely different from the traditional Japanese method, but this is merely the result of the effort to represent in his own way the object he wished to draw.

Then there are some artists who are deliberately trying to take the best from Occidental painting with the view of harmonising it with the best of their own. This movement is by no means new. Some ten years ago, after inspecting the exhibits at the Osaka Exhibition, the late Emperor, a great patron of art, is reported to have asked why no Japanese paintings were present, for he had failed to recognise the traditional qualities of native art in the work of modern artists. Certainly our pictorial art, as well as other things intellectual, is undergoing a great change, causing much comment both at home and abroad. A lengthy argument is impossible here, but attention may be drawn to the history of our painting and the changes which the influence of Chinese, Indian, and Persian art has wrought. It is reasonably asked, "What is true *Japanese* painting? Is not Yamato-ye [Japanese pictorial art] a result of the assimilation of other art than that of Japan?" One cannot help recalling the struggles of the new thinkers with Sung suggestions in the Kamakura period, and the horror caused by the daring departure of the Maruyama school from traditional methods. Is there any danger of our losing the guiding spirit, the inherent nature of the race, which has permeated our art all through its changes and development? Perhaps it is for us to "wait and see."

The assimilation is still a long way from being complete, and the results attained are far short of being satisfactory—in many cases they are such as to be abhorred. But we must bear in mind that our art is now in process of evolution and that it reflects a phase of our national life. A person wearing an English bowler hat, a Japanese silk *kimono*, the skirt-like *hakama*, and American-made shoes, and swinging a cane imported from the Straits Settlements—it does sound extremely queer, and a stranger might think such a person insane. Yet hundreds of people like that are to be seen daily in Tokyo. This is in a way an outward sign of the present mental and spiritual condition of our people. While truly great art may soar above time and place, if the reflection of the spirit of the age is at all valuable in art, should we not appreciate the efforts of those artists who are trying to bring the Eastern and Western styles of painting into an æsthetic harmony? Should we not appreciate it all the more when we know that the movement is going on among the people who deem it their heaven-appointed mission in the world to take the best that can be derived from Occidental culture and harmonise it with the best in their own for the production of a new and nobler civilisation?

HARADA JIRO.

REVIEWS AND NOTICES.

The Art of Colour Decoration. By J. D. CRACE, F.S.A. (London: Batsford.) 30*s.* net.—We commend this book to architects. The question of the distribution of colour-values in assisting or marring architectural effect is admirably entered into in it, and there is a valuable chapter on "Imitation"—the imitation of natural surfaces like that of marble in other material. Mr. Crace gives an excellent definition of bad taste as that which is inconsistent with common sense. In another chapter he dwells with success on the difficult subject of the "recall" of colour—the rule of providing an "echo" or reminiscence of a certain colour in some other part of a room in which that colour has been used in quantity. The whole aim of the book is to safeguard the artist who engages in mural decoration from committing the fault of colour-schemes which do not logically connect themselves with the architecture in which they are involved. The book is profusely illustrated with the work of the Italian masters, supreme in their ability to effect a marriage between the lines of architecture and the sensation of colour.

Sport in Art. By WILLIAM A. BAILLIE-GROHMAN. (London: Ballantyne and Co. Ltd.) £2 2*s.* net. —The sub-title of this work "An Iconography of Sport during four hundred years from the beginning of the fifteenth to the end of the eighteenth centuries" explains its scope, and on the score of the illustrations alone, which comprise nearly 250 reproductions (including a few in colour) of pictures and prints depicting the evolution of hunting, shooting, fishing and falconry during this long period, the work appeals to a very wide public. The author has spent some years in gathering his material, and many galleries and collections in Europe and America have been explored for the purpose, so that the reader will

find in the book numerous quaint and curious documents with which he is unfamiliar. But the book is not merely an album of pictures, for while the letterpress is largely written "round" the illustrations, as the saying is, it embodies a remarkably extensive knowledge of the habits and customs of our forefathers in matters of sport. Few men, indeed, are so at home in this subject as Mr. Baillie-Grohman, and he also possesses the gift of narration in a marked degree. Alpine sport is a speciality with the author, and he therefore fittingly devotes a chapter—the final one in a work of singular interest throughout—to the pictures of de Saussure's ascent and descent of Mont Blanc towards the close of the eighteenth century. In an appendix the author has given in alphabetical order some biographical information concerning more than 200 artists mentioned in the text—a feature which will be appreciated by collectors of old sporting prints.

Cubism. By Albert Gleizes and Jean Metzinger. (London: T. Fisher Unwin.) 5*s.* net.—It is a little difficult to discover whether the writers of this book intended it to explain the methods and processes of "cubism" or whether they desired only to put forth a manifesto declaring war upon all the hitherto accepted art creeds, for the text is as involved and incomprehensible as the work with which it deals. The argument, as far as it is possible to follow it, seems to be that to attempt in art the representation of realities is barbaric and unintelligent and that the duty of the artist is to invent a sort of hieroglyph which will express, not his visual impressions, but his mental emotions—the effect, that is to say, produced upon his mind by the surroundings in which he finds himself. This hieroglyph is, of course, something quite apart from art, or, at all events, from anything which humanity has hitherto regarded as art; whether it will be accepted by sane people as a satisfying substitute for the pictorial efforts which have for centuries appealed to their æsthetic sense time alone will show.

Leandro Ramon Garrido: His Life and Art. By J. Quigley. (London: Duckworth and Co.) 5*s.* net.—Though the work of this Spanish painter, who died on May 5, 1909, before he reached his forty-first birthday, is well known and appreciated on the Continent and by a section of the art-loving public in England, this sympathetically written biography will, we trust, be the means of introducing it to a yet wider circle. The *joie de vivre* in so many of his pictures, the modelling of the faces, and the admirable technical qualities of his painting make his artistic kinship with so great a master as Franz Hals not very far to seek. He battled strenuously against adverse circumstances, and to the very end he maintained his brave outlook on life; and this undaunted spirit is recognisable in his art. The illustrations, excellently reproduced from photographs of paintings and drawings, give a good idea of his strong and accomplished work, while the text supplies an interesting biographical account of his career.

Towards a New Theatre. Forty designs for Stage Scenes, with critical notes. By E. Gordon Craig. (London: Dent.) 21*s.* net.—In bringing out this book of forty designs Mr. Craig does not appear to have had any fresh ideas to add to those introduced by him some years ago. The object of the work seems rather to add to the designs which he has made for staging plays. In the majority of cases these designs have not been created for a specific theatre—they are not designs directly commissioned from Mr. Craig. It is a matter for regret that he should be afforded practically no opportunity in this country of expressing himself fully in the control of an actual theatre. As his designs stand at present their chief value rests with their imaginative suggestiveness. No doubt some day it will be said of Mr. Craig, as Flaxman is reputed to have said of Blake, that "he is good to steal from." It is, of course, far from being a little thing to have given a direction to the impulse "Towards a New Theatre," to have hinted at schemes admitting of infinite variation, to have introduced mystery and shadow and the glamour of design into the tawdry world of the modern stage. It may be just to say that Mr. Craig disappoints those who look for closely reasoned æsthetics in his writing, or for practical detail in his drawings; but he has shown us the direction in which we must look for the elements of design which can induce emotion and stir the imagination. His drawings themselves, though unequal, at their best rise to a high level of imaginative expression.

A Stained Glass Tour in Italy. By Charles Hitchcock Sherrill. (London: John Lane.) 7*s.* 6*d.* net.—It is some four years since we reviewed Mr. Sherrill's interesting "Stained Glass Tours" in France and England respectively. He now takes the reader to visit those cathedrals and churches of Italy which contain fine examples of stained glass, and on the way he traces the development of stained glass from the art of the mosaicist. In the majority of the illustrations the windows come too small to illustrate the various points made by the author, but we are well aware of the great diffi-

culties attendant upon photographing interiors of churches, and stained glass especially.

Survey of London. Vol IV. Parish of Chelsea (Part II). By WALTER H. GODFREY. (London: The London County Council.)—The first part of the Survey of the Parish of Chelsea has already been published by the Committee for the Survey of the Memorials of Greater London, who are co-operating with the Council in the survey. The second part contains over one hundred plates giving views of old houses or details of houses, chiefly from photographs, as well as reproductions of old maps and plans. The district embraced in it boasts of many houses of considerable interest, such as Beaufort House, the home of Holbein's friend Sir Thomas More, Lindsey House, the house where Turner lived near by, and numerous others. The introductory notes embody the result of extensive research, so that the volume has all the authority which a permanent record of this character should have. There remains one more volume to complete the Survey of Chelsea, and this we understand is in preparation.

Church and Manor. By SIDNEY OLDALL ADDY, M.A. (London: George Allen and Co.) 10*s.* 6*d.* net. — Antiquarians will be interested in this scholarly treatise in which the author traces the development of Church and Manor. Mr. Addy's standpoint is best expressed in the following words from his preface: "The economic history of mediæval England will gain much in simplicity if it can be shown that lord and priest were once the same person; that the hall cannot at an early time be distinguished from the church; and that ecclesiastical benefices were themselves manors, with all the privileges which belonged to feudal lordship." In the text the author has assembled a great store of historical and archæological evidence in support of this point of view.

In *The Art and Craft of Home-Making* (Murby and Co., 3*s.* 6*d.* net.), Mr. Edward W. Gregory offers home-makers—and chiefly those of moderate means—sound advice and reliable information on a multitude of subjects connected with the starting and upkeep of the home, and the text is accompanied by a large number of drawings and photographs of furniture and fittings. An appendix on "The Cost of Furnishing" is followed by a budget of "Household Recipes" containing many useful "wrinkles."

Mr. Batsford has issued a second edition of *The Principles of Design* (7*s.* 6*d.* net), a text-book for teachers, students and craftsmen by G. WOOLLISCROFT RHEAD, R.E., a work intended especially for students preparing for the examinations held by the Board of Education in the United Kingdom. To bring the book into line with the recent changes decreed by the Board in these examinations, the author has added short chapters on the elementary principles of Light and Shade, the laws of Colour Harmony and Contrast, and the treatment of Drapery. The work is very fully illustrated, there being no fewer than 425 line drawings by the author in addition to 16 half-tone plates.

Mr. Batsford also sends us a copy of a work on *Composition* (17*s.* 6*d.* net) by Prof. ARTHUR WESLEY DOW, Director of Fine Arts in the Teachers' College, Columbia University, New York, which has been very popular with art students and teachers in the United States, and is now in its seventh edition. The purpose of the book is to present authoritatively the synthetic method of teaching art by a series of exercises in art structure, and the scheme is carried out in three main sections, dealing respectively with "Line," "Notan" (a Japanese expression signifying dark-light) and "Color Theory," the last section being entirely new. Prof. Dow's system has been elaborated after a close study of Oriental and especially Japanese art, examples of which have been freely utilised among the numerous illustrations, many of these being in colour.

A reference book which is sure to prove very useful is the *Directory of Museums in Great Britain and Ireland*, compiled by Mr. E. Howarth of the Sheffield Museum and Mr. H. M. Platnauer, and published by the Museums Association. The information has been tabulated by numbers according to a general scheme and embodies all the essential facts relating to the various museums. Some 60 pages at the end are devoted to museums in India and the British Dominions, the same scheme being adhered to, and there is a copious index.

Mr. Arthur Hayden's notable work on *Royal Copenhagen Porœlain*, which was reviewed in these columns a few months ago, has been translated into German by Dr. C. F. Reinhold and under the title of *Kopenhagener Porzellan* is published by Karl W. Hiersemann of Leipzig at 48 marks. The author's name appears on the title-page with the addition of the words "Ritter des Dannebrog-Ordens," the Knight's Cross of the Dannebrog Order having been conferred upon him by the late King of Denmark for his services in connection with this work. The illustrations to the English edition (published by Mr. Fisher Unwin) have been supplemented in the German edition by thirty-four text illustrations and sixteen plates.

THE LAY FIGURE: ON THE MODERN APPRECIATION OF ART.

"IF I were not blessed with a hopeful disposition," said the Art Critic, "I think I should develop into an absolute pessimist about the future of art. Things seem to me to be in a very bad state in the art world, and at present I cannot see how any way is to be found out of a position in which there is no hope of improvement."

"What is the matter?" asked the Man with the Red Tie. "Are we moving too fast for you? Personally, I consider that art is in a particularly vigorous condition just now and that never before in its history have its activities been so numerous and so varied."

"If you will substitute unrest for activity, I am quite prepared to agree with you," returned the Critic. "But it is not so much about the present unrest that I am concerned as about the want of popular appreciation of art effort—that is what troubles me."

"Good Heavens! How can you say that there is any want of popular appreciation of art?" cried the Young Painter. "Was there ever a time when artists and their doings were more in the public mind or when artistic controversies were more vehemently debated? Everybody is interested in art nowadays."

"That may be so," replied the Critic; "and yet there may be a serious lack of appreciation of the meaning and value of art. A subject may be violently discussed and yet it is quite possible that its real significance and importance may not be appreciated."

"What are you driving at?" inquired the Man with the Red Tie. "Do you want to make out that all this activity on the part of the artists and all this interest on the part of the public mean nothing at all?"

"I only wish it meant nothing at all," sighed the Critic, "because then I should have more hopes for the future. It is the meaning of it that makes me feel so pessimistic."

"Well, to me it means that art has recovered its youth and that the public recognise and welcome this fact," declared the Young Painter. "The future, I say, is full of promise because we have at last succeeded in interesting the public in our aims and ambitions. There are some very good times coming for us all now that we have learned the proper meaning of things and have broken away from the old fallacies and stupidities."

"How delightful are the enthusiasms of youth!" laughed the Critic. "But forgive me if I question your infallibility. I am afraid I do not agree with you; I am afraid I must even say that you are suffering under a very serious delusion and that you are mistaking the morbid second childhood of senile art for a healthy reversion to youthful vigour."

"Anyhow, there are plenty of people who find the second childhood of art quite attractive," broke in the Man with the Red Tie; "you cannot deny that."

"I do not deny it; I wish I could," answered the Critic. "It is because there are so many people who find it attractive that I say with such definite conviction that there is a lack of popular appreciation of art."

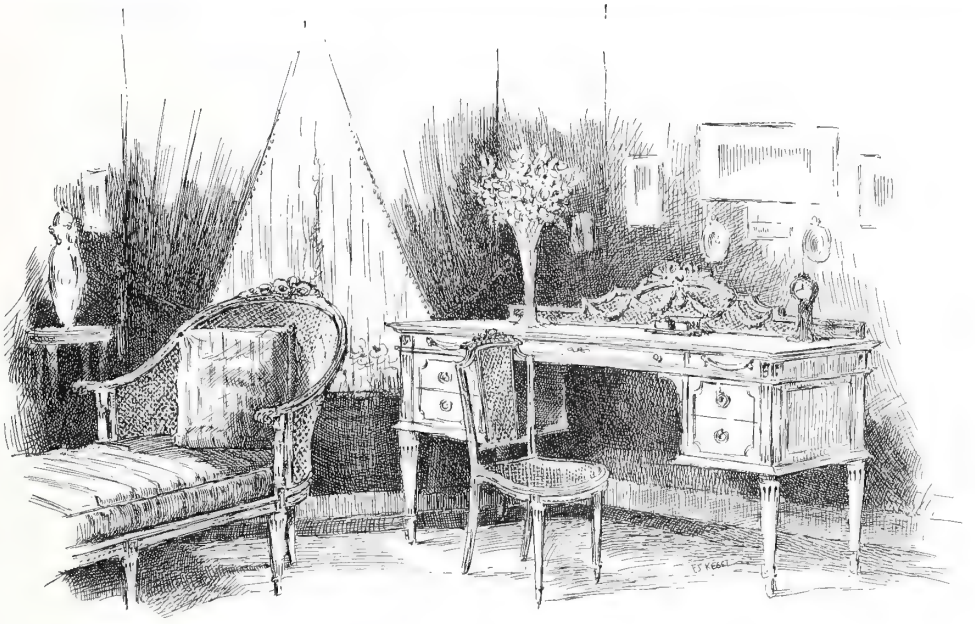
"Oh, do explain what you mean," exclaimed the Young Painter; "you seem to me to be talking nonsense!"

"From your point of view I probably am," agreed the Critic; "but I am not the least ashamed of myself, nevertheless. I say that the modern public does not appreciate art because I find that the very qualities which make art great are those which people nowadays despise most. Your public craves for sensations, for violent display, and dislikes the refinement and reticence which are the essentials of all fine achievement. Your public demands art which follows some crazy fashion of the moment and rejects that which worthily carries on the great traditions established by the world masters. Is that a sound or hopeful condition of affairs?"

"You are convicted out of your own mouth," exclaimed the Young Painter. "Was there ever a time when the works of the world masters, who according to you established the great traditions, were more widely appreciated—look at the prices they fetch?"

"That is only another count in my indictment," replied the Critic. "Vast sums are paid for old works of art, not because they are beautiful, not because they are good, but simply because they are old. These things are elevated to a position which they have no right to occupy, and the reason is that the public, following a stupid fashion again, regards costliness, not beauty, as settling the standard of merit. There is the trouble; modern people have no discrimination in art matters, and when there is no discrimination there can be no right appreciation. A true feeling for art is the only foundation of real taste."

THE LAY FIGURE



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MODELS of the sculpture to be installed at the Panama-Pacific International Exposition will soon be reproduced upon the exposition grounds, under the direction of Mr. A. Stirling Calder.

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One of the most striking groups of statuary will be seen upon entering the main gates. This will be a huge equestrian fountain, symbolizing the creation of the Isthmian waterway, and representing in epic fashion *Energy*, the Lord of the Isthmian way. Its most striking feature, the figure of a splendid nude youth mounted upon a Homeric horse, is depicted as advancing steadily through the waters of the dam and with extended arms pushing the land apart. The pedestal is designed to be extremely simple and is planned to permit the falling of water down its sides in four great vertical sheets, which will flow out into a large horizontal basin. Grouped in serried ranks about the base of the pedestal are masses of glorified workmen—the human bulwarks of the canal. Before the pedestal an exultant *Victory* is perched upon a winged sea monster.

The equestrian group will be outlined against the archway of the huge Tower of Jewels, the dominating architectural feature of the Exposition, designed by Messrs. Carrère & Hastings, of New York. The tower will be 429 feet in height and the arch 90 feet. Entering beneath the arch and still following due north from the main Exposition gates, the visitor will arrive in a vast oval courtyard, the grand Court of Honor, the Court of the Sun and Stars.

A group will surmount the great Arch of the Rising Sun on the east side of the court and one will crown the Arch of the Setting Sun upon the western side. The group crowning the east arch will be designated *The Nations of the Orient.* It has as its central figure an immense elephant. Huge figures of Arab warriors, of Tibetan priests, camels and of Egyptian and Mahometan horsemen complete the group. The entire composition is of colossal proportions. The howdah upon the elephant will be 188 feet above the floors of the court, and the greatest height of the sculpture will be 42 feet. The design was studied to form a striking silhouette of Oriental character, a great massing of statuary crowning the summit of the arch. From the floors of the court the group will loom massively against the skyline.

The model of the elephant and howdah were designed by Mr. Frederick G. R. Roth, of New York. The group in its entirety is the conception of Mr. Calder, but in planning its execution the assistance of men skilled in particular kinds of sculpture was employed. Mr. Roth has designed

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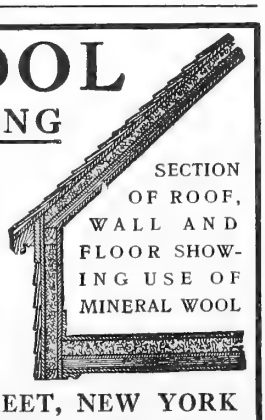
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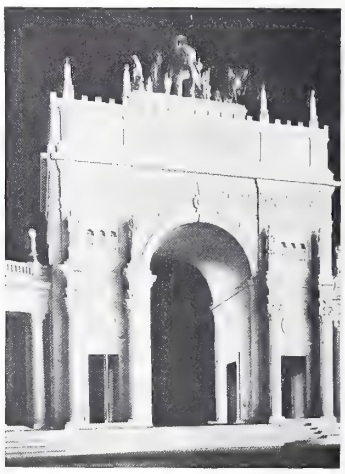
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One summer morning a young man and a young woman, each absolutely unknown to the other, met by chance at a railway station, both bent on the same quest, and both deterred by the same obstacle; they wished to make the most of this glorious summer day, but without a companion it seemed a forlorn hope; then, somehow, they found themselves in the same carriage, bound for the same spot, planning their holiday programme together. They afterwards looked back upon this day as a red-letter one in the calendar of their lives, but the troubles that came later, when Ursula, seized with remorse for her unconventional conduct, forsook the love-stricken Gerard, and how they were brought together again by good Nurse Desmond, make an interesting tale which sparkles with wit, epigram and the joy of life.

Flanking the descents to the garden will be titanic figures symbolizing the four elements—*Fire*, *Water*, *Earth* and *Air*. Mr. Robert I. Aitkin has been entrusted with the execution of these designs. On the upper ramps of the garden and before the two arches are vertical groups representing *Order* and *Chaos*, *Eternity* and *Change*, designed by Mr. Paul Manship.

Encircling the court will be one of its most attractive features, a series of hovering figures above the columns of the colonnade, and each supporting as a scintillating star a number of suspended prisms, which will reflect light from concealed sources reproducing the colors of the rainbow.

In the opening of the court upon the harbor will lie a great lagoon, in which will be reflected the Column of Progress upon the water's edge. The upward spiral of this column will symbolize man's climb toward achievement. Converging about the square base of the column will be a stream of figures embodying the concep-



Copyright by the Panama-Pacific Exposition

Wonderful group of statuary, "The Nations of the East," which will crown the arch of the Rising Sun at the Panama-Pacific Exposition. The howdah upon the elephant will be 188 feet above the floors of the court. The group itself will be 42 feet in height. This huge arch, breathing the spirit of the Orient, will be upon the east side of the great central court, The Court of the Sun and Stars. Upon the west side of the court will be an arch typifying Occidental civilization. Beneath these arches one will pass to the great East and West courts, respectively.

tions of the great spiritual divisions of mankind advancing to a doorway in the center of the base. At the summit of the column a frieze of figures will appear 160 feet from the ground, supporting by their united effort the figure of a youth who is launching his adventurous arrow toward the sun. The sculpture of the column is the collaborative work of Messrs. Isadore Konti, who will execute the frieze of the pedestal, and of H. M. MacNeil, designing the crowning group.

At the eastern and western extremities of the central group of exhibit palaces, terminated by Machinery Hall and the Fine Arts Palace, there will be smaller monumental groups. For the site of the lagoon in front of the Fine Arts Building a single reclining classical statue representing ancient civilization, designed by Mr. Gutzen Borglum, while the eastern position will be occupied by a group representing modern civilization, designed by Mr. Douglas Tilden, the California sculptor.

The Tower of Jewels will be decorated with much sculpture of a purely ornamental kind, as well as the repeated figure

of an armed horseman, being modeled by F. M. L. Tonetti, of New York.

Terminating the open colonnades on each side of the tower gate mural fountains will be created by two of America's most talented women. Mrs. Harry Payne Whitney will design, in accord with the architecture of the Tower of Jewels, the *Fountain of El Dorado*, while on the opposite wing of the corridor Mrs. E. W. Burroughs will design the *Fountain of Youth*.

In the Festive or east court, paralleling the Court of the Sun and Stars, the mystical significance of fire and water, strange Oriental figures, the richness of the palaces of the caliphs of Bagdad will be illustrated. In the great west court, the Court of the Four Seasons, the munificence which Nature confers upon the husbandmen will be exemplified. In this court will be something of a suggestion of the agricultural wealth that has come to the pioneer who has taken up new lands and set them to the plow. In the four corners of the court will be set great niches, with groups of the four seasons rendered in plastic form by Mr. Furio Piccirilli. These groups will be set in fountain basins within the colonnades at the four corners of the court. In the forecourt or entrance to the Court of Four Seasons from the harbor will be a classical Greek design of *Ceres*, goddess of agriculture, by Miss Evelyn B. Longman.

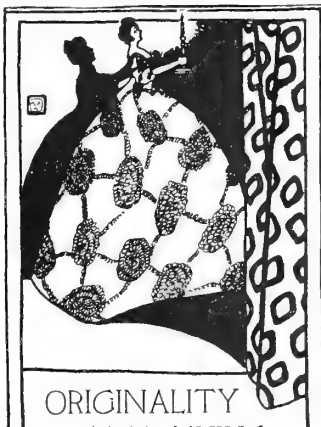
A great group representing *Nature* will occupy a pedestal beneath the archway by which one enters the court. Two other figures which will flank the main arch in the Court of Four Seasons are called *Rain* and *Sunshine*, and are done by Albert Jaegers.

To the south of the Court of Four Seasons will be Mr. George W. Kelham's Court of Flowers, where the subject matter will be founded on the Tales of the Arabian Nights; this will inspire the composition of the central fountain, now being designed by Mrs. Edith Woodman Burroughs, while the minor decorations of the facades will supplement this imaginative mass. The doorways of the Court of Flowers will be flanked by strange visaged lions; the attic will be studded with figures of Oriental slaves. For the Court of Palms, south of the Court of Festival, the western fairy tales will spur the sculptor to new imagery, with *Beauty and the Beast* as the subject-matter for the central fountain.



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Sketch model of elephant and howdah, the central figure in the group "Nations of the East," which will crown the summit of the Arch of the Rising Sun in the Court of Sun and Stars at the Panama-Pacific International Exposition, San Francisco, 1915. The howdah will be 188 feet above the floors of the court and the group itself will be 42 feet in height.



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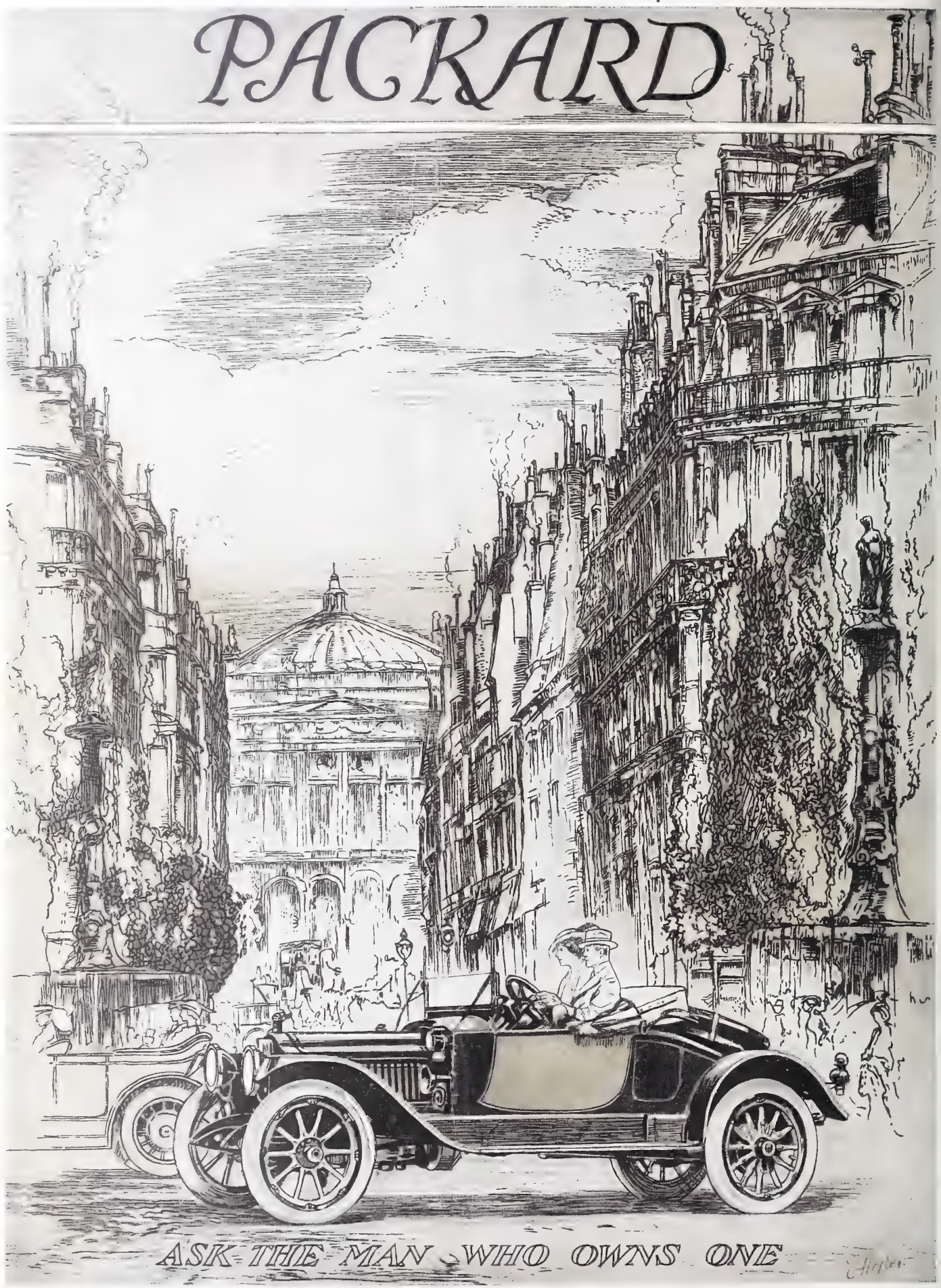
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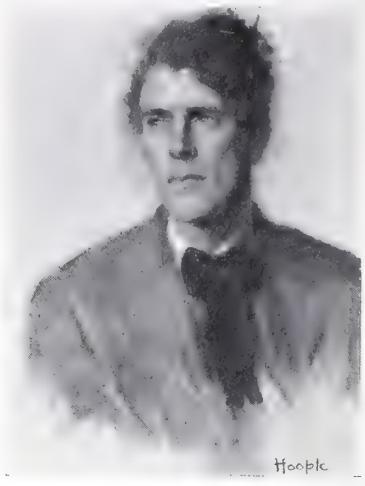
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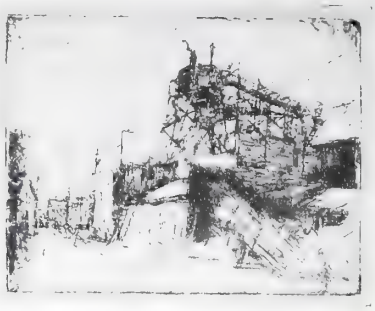


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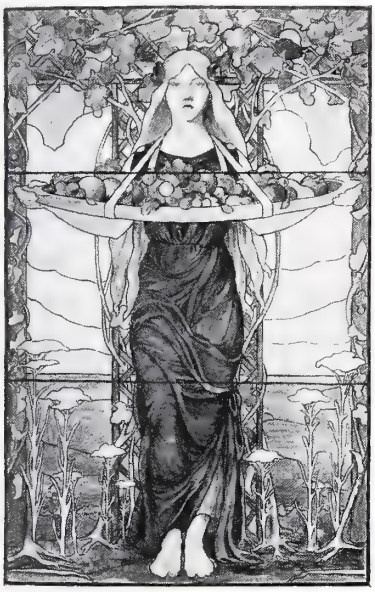
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THE fall term of the St. Louis School of Fine Arts, Washington University. commences September 25. The curriculum for the season remains practically as heretofore, with Saturday afternoon classes added as a new feature. The work has been well sustained in all lines during the past year. The wood-carving class has advanced into the making of craft furniture. The pottery class will have the additional advantage this season of an electric motor to run the wheels. The class rooms have been remodeled and are better adapted to the students' purposes than ever before.

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***Hitherto all books on the old gardens of Italy have been large, costly and incomplete, and designed for the library rather than for the traveler. Mrs. Aubrey Le Blond, during the course of some half dozen visits to all parts of Italy, has compiled a volume that garden lovers can carry with them, enabling them to decide which gardens are worth visiting, where they are situated, how they may be reached, and, if special permission to see them is required, how this may be obtained.

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WILL PUBLISH DURING OCTOBER

FICTION

THE FLYING INN

By Gilbert K. Chesterton, author of "Heretics," "Orthodoxy," "Manalive," etc. 12mo. Cloth. $1.30 net. *October 24*

This story is a partly farcical romance of the adventures of the last English innkeeper, when all Western Europe has been conquered by the Moslem Empire and its dogma of abstinence from wine. It involves a narrative development which is also something of a challenge in ethics.

BEHIND THE BEYOND

By Stephen Leacock, author of "Literary Lapses," "Nonsense Novels," etc. Colored Frontispiece and 16 illustrations by A. H. Fish. 12mo. Cloth. $1.00 net. *October 24*

Mr. Leacock wants little introduction to the public after the extraordinary success of "Literary Lapses" and "Sunshine Sketches." He is the natural successor to Mark Twain. His humour is the humour of an exceptionally fine cartoonist, being at once a caricature and a criticism of life. "Behind the Beyond" seems to contain all the varying forms of fun. This is just the book to cheer you up in a dull hour. Morally and practically it is much better than a pint of champagne.

THE STRONG HEART

By A. Goring-Thomas, author of "Wayward Feet," "Mrs. Gramercy Park," etc. Colored jacket. 12mo. Cloth. $1.30 net. *October 24*

Those who have enjoyed the exquisite delicacy of "Wayward Feet," and the brilliant satire of "The Lass with the Delicate Air" will await the publication of this new book with the keenest interest. Nor will they be disappointed. Mr. Goring-Thomas is equally happy, both in his studies of "high" life and that of the middle classes. His theme is simple—the love of the son of a (socially) very ambitious family for a girl, sweet, but poor. There are character sketches which both in number and execution remind the reader of Dickens and Thackeray.

GARDEN OATS

By Alice Herbert. 12mo. Cloth. $1.30 net. *October 17*

As in "The Measure of our Youth," Mrs. Herbert's writing is most stimulating. She can make a phrase exciting, and the brilliance of her epigrams never suggests the tarnished lustre of borrowed wit. The development of a girl from early schooldays to marriage (and a little after) is shown with loving care. Her real difficulties begin after her marriage, when many pitfalls are prepared for this at times petulant, but always sweet-natured heroine, who feels for a while that her husband (the only man she could really love) does not understand her mental conditions as completely as she had hoped.

THE OPINIONS OF JEROME COIGNARD

By Anatole France. Translation by Mrs. Wilfrid Jackson. 8vo. Red cloth. $1.75 net. *October 10*

The readers of a previous book by Anatole France, "The Merrie Tales of Jacques Tournebroche," will meet a familiar character in this present volume, namely, the former librarian of Monseigneur de Séez, with his indulgent wisdom and his generous scepticism, so mingled with contempt and kindliness for man. Monsieur Coignard inclined to pure speculation and dealt readily in general ideas. This disposition of his gives his reflections some worth and usefulness after a century and a half. We can learn from him to know the manners of our own day and disentangle what there is of evil in them.

FROSTY FERGUSON: STRATEGIST (A Christmas Story)

By Lowell Hardy. Illustrations by Will Crawford. 12mo. Picture jacket. Cloth. 50 cents net. *October 17*

The scene of the story is a Western ranch. Bat Henderson, ranchman, has rescued from a watery grave a stranger, Mr. Nanny. Thereafter Mr. Nanny becomes a typical example of the "sorner," claiming that, having saved his life, it is now "up to" Bat to provide him with every comfort and luxury. Bat rebels and consults his friend, Frosty Ferguson, as to the means of getting rid of his unwelcome guest; but no sooner has Frosty's strategy apparently succeeded than desolation seems to infest the home of Bat Henderson, and when Mr. Nanny unexpectedly reappears (under most extraordinary circumstances) on Christmas morning, he brings good cheer into the desolate home of Bat and his friend Frosty.

It is a good, humorous Christmas story, without a tear in it.

LOCKE'S "STELLA MARIS" IS STILL SHINING

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THE aim of the French School of Illustrating and Commercial Art is to fit its students for positions and to start them on professional careers in the shortest possible time with a solid foundation in drawing, and the knowledge most essential to each individual along the lines for which he is best suited.

Fashion drawing today is recognized as one of the most important and lucrative branches of commercial art, and the course in this branch conducted by this school includes everything necessary to the development of the fashion artist. This course is modeled after those given at the Paris schools, with the special object of giving every student the opportunity to acquire the power to do creative work, thereby filling the ever-increasing demand for individuality and originality.



WORK OF PUPIL OF FRENCH SCHOOL OF FASHION ILLUSTRATING

BEGINNING with the school year opening September 29, 1913, the Pratt Institute, Brooklyn, will offer additional work of great value to those desiring to study design for professional use.

The School of Fine and Applied Arts, through its courses in applied design, interior decoration and the crafts seeks to give the student in the first year a thorough training by which he may find the kind of work for which he is best fitted. He may then pursue that line of work by means of optional and special courses during the second and third years. These courses are planned to give the student a knowledge of related subjects and finally technical training in the special direction of his choice.

The optional courses offer thorough training in the study of form, color, ornament, lettering, applied design, furniture design and interior decoration; in the crafts of jewelry, silversmithing, stenciling, wood block printing, weaving, wood carving, book binding and pottery, and in costume and commercial design.

The pre-requisite to the advanced and optional courses is the first year of the general course in design. This includes the study of form, color, composition, the principles of design, instrumental drawing, ornament and lettering; and rendering in pencil, pen-and-ink and color.

In the second year the student may elect either the course in applied design and



WORK OF PUPIL OF FRENCH SCHOOL OF FASHION ILLUSTRATING

interior decoration, including furniture design, general applied design for household furnishings, textile design, special color problems and supplementary work, or the course in applied design and the crafts, consisting of general applied design, stenciling and block printing, color theory and practice, tooled leather or wood carving, jewelry and metal work, or weaving and book binding, or extra wood carving.

A certificate is given for the satisfactory completion of either of these courses of two years, and an additional certificate is given for a third year, in which the student who has finished either of the second-year courses completes the work of the other course not included in his schedule for the second year, and in addition has the option of several other groups or units of work.

The Pratt Institute School of Fine and Applied Arts, which is one of the largest art schools in the country, employs over forty instructors and provides by its equipment, its abundant facilities for study and practice, and its many courses of study, most unusual opportunities for the student. In all courses students have instruction daily. Every instructor is a specialist in his particular line of work and is present with his classes a full half day at a time. Up to September 1 over five hundred prospective students had made application for the coming season.

THE sixth season of the art school conducted by Mr. Clinton Peters, 152 West 55th Street, opened on September 20. The scope of the school is being enlarged by a new morning portrait class taught by Mr. Peters, and a new afternoon life class under the instruction of Mr. Milton H. Bancroft, of the Mechanics Institute of New York. The special Saturday afternoon portrait class and the Sunday morning life and portrait classes, which have proved so popular and successful, will be continued for the coming year.

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MISCELLANEOUS

ORIENTAL RUGS: ANTIQUE AND MODERN

By Walter A. Hawley. With 11 Color Plates, 80 Half-Tone Engravings and 4 Maps. 4to. Cloth. $7.50 net. Boxed. *October 17*

This volume will be appreciated by all art lovers, as it deals with Oriental rugs in a comprehensive manner, including all the latest information upon the subject. An interesting chapter is devoted to rug weaving before the seventeenth century; the general characteristics and technical peculiarities of the rugs of Persia, Asia Minor, Central Asia and the Caucasus are also fully described. The chapters on Indian and Chinese rugs deal with all the well-known examples of these countries. Valuable information is afforded the prospective buyer in regard to Materials, Dyeing, Designs and Symbols, How to Distinguish Rugs, How to Purchase, etc. An important chapter on Weaving gives some interesting data never before published. The book is beautifully illustrated, and, in addition to many passages of a descriptive nature, contains much technical information.

HOME FURNISHING

By George Leland Hunter, Author of "Tapestries." Over 100 illustrations. 8vo. Cloth. $2.00 net. *October 17*

This book contains facts and figures about Furniture, Carpets and Rugs, Lamps and Lighting Fixtures, Wall Papers, Window Shades and Draperies, Tapestries, etc. It is written not as a thesis but as a most practical help; to general principles it adds specific examples of the articles discussed and excellent photographs of them.

Do you know how to tell Chippendale chairs and why and when they are best? Is it necessary to be an expert to purchase a good antique rug? Can the real sort of furnishing be afforded for the modest house? These questions are answered with regard to the layman's needs, and with a refreshing lack of prejudice for foreign or domestic, antique or modern.

THE VALLEY OF SHADOWS (The "Lincoln" Holiday Gift Book)

By Francis Grierson. New Holiday Edition. With 13 full-page Color Plates. 12mo. Cloth. Jacket in colors. $1.50 net. *October 17*

"The Valley of Shadows" deals with those wonderful days in Illinois before the Civil War, when the people were preparing to elect Lincoln to the Presidency and a new era was dawning in America. If forms a most remarkable series of memories, full of delicately wrought impressions, selected and blended with rare literary skill, and has all the movement of a fascinating and realistic romance.

THINGS I REMEMBER

By Frederick Townsend Martin. Illustrated. 8vo. Handsome cloth. Gilt top. $3.00 net. *October 24*

Personal reminiscences which also include entertaining anecdotes of many well-known men and women, both British and American.

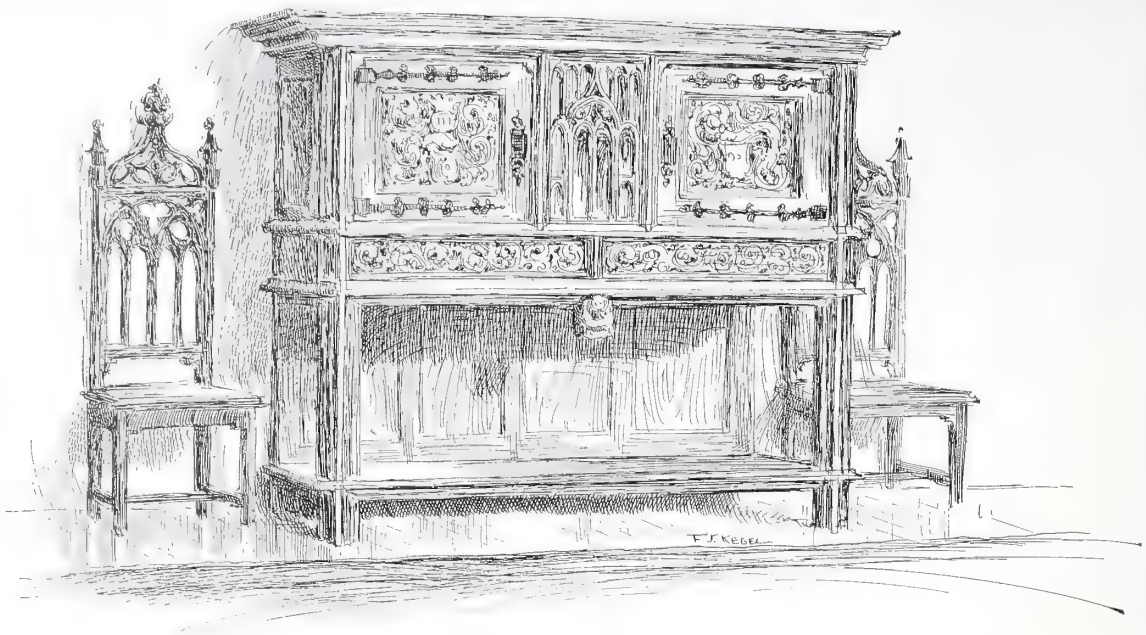
THE MECCAS OF THE WORLD

By Anne Warwick, author of "The Unknown Woman," etc. 24 Illustrations from photographs. 8vo. Cloth. $2.00 net. *October 24*

This book describes the life and manners of the principal modern capitals in a light and entertaining style. It includes the cities of New York, Paris, Vienna, Madrid and London. The section on New York deals with the confusion and shifting standards of the American "business capital." There is a chapter on the woman question, on the American girl, on "Convenience vs. Culture," etc. The amusements, sports, fads, prejudices, home life, peccadilloes and ideals of the New Yorker are discussed in a concise and simple fashion. The section on Paris sketches the studied elegance and super-sensitiveness to the artistic and dramatic, characterizing the French capital. The section on Vienna gives an impression of the gaiety and extravagance of the Austrian Court, which the writer knew as a young girl, and of the frolic and reckless fun of Carnival there. The chapters on Madrid are devoted to a consideration of that city as a picturesque town of the past rather than a typical modern capital. The concluding section on London shows that city as the growing center of world-cosmopolitanism.

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"THE BOAT-HOUSE." FROM AN OIL PAINTING BY A. J. MUNNINGS.

The INTERNATIONAL STUDIO

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A PAINTER OF THE FIGURE IN SUNLIGHT: LILLIAN GENTH

BY ADA RAINEY

THE art of Miss Lillian Genth is vital, optimistic, stimulating. She is truly original, which quality of originality is sufficient reason for a careful consideration of her work, this being a sincere expression of her individuality, her particular way of seeing beauty.

It is unusual in one so young to have attained the prominence before the artistic public that Miss Genth has. Few American women have received such enthusiastic recognition of artistic merit, and perhaps none has been represented in so many public museums, or well-known collections, or has been the recipients of so many prizes in early youth.



JUNE — BY LILLIAN GENTH

The nude figure, in shimmering sunlight, by running water, in deep, leafy dells, vibrating with light and life, is the favorite subject matter that occupies the artist's brush in her recent work. The treatment of these joyous figures in outdoor environment is so delightfully imaginative, so full of the deep joy of life, of the beauty of light in the open, playing in unconstrained freedom on the body, that one draws in a deep breath of relief and delight in turning to these pleasant themes from the sordid expression of much that goes by the name of modern art. We seem to come into contact with nature at her best in looking at these sylvan figures. They exhale the primal pagan joy of beings in harmonious relation with the trees, the sky and the streams. But these figures are not ethereal beings that have no reality save in the artist's brain; they are real flesh-and-blood people living simply, close to nature and alive with beauty.

With technical skill commensurate with her imaginative powers, this young artist bids fair to stand at the top notch of our American painters. For not always do we see in an artist imaginative and technical ability equally expressed. As there is reality in the figures, so is there firmness and directness in the brushwork and truth in the drawing.

The nude figure in landscape is perhaps the most difficult of all forms of painting, and Miss Genth has won distinction fairly in her chosen field. This is all the more remarkable when we remember the absurd Puritanical prejudice that is deep-grained in the lay mind here in America against the nude figure in any form. But she has fearlessly painted in her own way, and has succeeded in educating her public and deepening their appreciation of this beautiful form of art expres-

sion. This sincere painter has been deflected from her course neither by the public nor by the growing absorption of many artists in realism. The tendency in present-day painting is strongly toward realism and distinctly away from idealism, for fear of becoming sentimental, which is quite a different thing. Not to compose dream figures, but to discover and portray the actual beauty that is inherent in the human form if one but has the eye to see, is her aim.

Miss Genth's career is an interesting illustration of what a woman painter can achieve alone and unaided, save by her own genius. She was born in Philadelphia, and received there her early art education in the School of Design. She began the study of art in a somewhat dilettante fashion, and her interest was not thoroughly aroused until a competitive scholarship with privilege of a year's study abroad was offered, when she threw all her energies into the winning of the scholarship, in which she was successful. She then left for Paris and studied under Whistler. Later she spent two years studying the old masters in the galleries of Europe.

Her work during this period was very different from the style she developed later. At this time she painted figure pieces, genres, picturesque impressions of peasants and the usual Continental scenes—all sombre and low in tone. One day, in Brittany, she posed a nude figure out of doors. A new and poignant realization of beauty came suddenly upon her. In this quick vision of the human form in the open, she had found her particular field of expression.

Shortly afterward she returned to Philadelphia and established herself there. The vivid impression of the brilliant light here in America impressed her strongly. After the duller atmosphere of Europe it came with startling intensity. Henceforth she would paint light and become the high priestess of sunlight. So the nude figure in the open has occupied her attention, almost without interruption, since her return. Naturally, her palette has tended to be keyed higher and higher. She threw off the cloak of semi-melancholy and became buoyant. There is some psychological connection between the vivid sunlight here in America, in which objects at first appear stark and quite denuded of atmosphere to the eye accustomed to the softer but duller light of England and the Continent, and the vital quality of much of our American art. The brilliant light seems to produce a certain quality of brilliancy in the mental way of seeing, as well as in the atmospheric quality or tone of the painting.

The Mary Smith Prize won in 1904 with *Peasant Houses* at the Pennsylvania Academy of the Fine Arts, was the first prize she received on her return. In nine



A JUNE AFTERNOON BY LILLIAN GENTH



National Academy of Design, New York: Spring Exhibition

MOTHER AND CHILD
BY LILLIAN GENTH

short years she has won many honors and distinctions. The Shaw Memorial Prize, National Academy of Design, New York, for *The Lark*, now in the Engineers' Club in New York, was won in 1908; the Bronze Medal at the International Exposition of Fine Arts, Buenos Ayres, in 1910; the First Hallgarten Prize, National Academy of Design, New York, in 1911, for *The Depths of the Woods*, now in the National Gallery in Washington—this is one of the loveliest things she has painted—and the Bronze Medal, National Arts Club, New York, in 1913.

Really Oriental in temperament, her tendency is rather toward the mystical interpretation of things. She has an intuitive understanding of the deeper aspect of art in its relation to life. Another tendency that is marked is the change in her use of color. Her color is becoming clearer, brighter and more distinct. With a decided preference for greensandgrays, her palette is becoming broader and is taking in a wider range of colors in later works, which proves that the artist is getting away from any mannerisms, to a larger and freer technique.



Owned by the Brooklyn Institute of Arts and Sciences

PASTORAL BY LILLIAN GENTH

Miss Genth has painted a number of successful portraits. One of Talcott Williams, the distinguished head of the new School of Journalism at Columbia University, was successful both in virility and in characteristic likeness of a personality of distinct individuality. A portrait of Alfred H. Peiffer, of Philadelphia, was also most successful, in which the technique is direct and broad. The charming *Mother and Child*, exhibited at the Spring Academy in New York, is a proof that this artist is not content to confine herself to a limited subject matter, however delightful it may be. It is the first time she has essayed this form of expression. But her success is unmistakable. The tenderness of the mother is happily realized, the child, a wonderful rendition of happy babyhood, is a delight to behold. This beautiful *Mother and Child*, totally different from Miss Genth's other work, promises much for the future, because it shows great versatility, both in idea and in the manner of expression. A wider contrast in figure work could scarcely be imagined. There is a deeper realization of emotion, a more human understanding, than in anything previously done.

Springtime, in the Metropolitan Museum in New York, throbs with youth and buoyancy; it is keyed high, but has tender and exquisite blues and greens that give back the light to the sun.

A June Afternoon, recently shown at the Autumn Academy, in New York, is painted in a somewhat different manner. It represents the figure of a young girl in a charming flowered frock, intent upon flowers in a bowl on a table. The June sunshine streams through a green Venetian blind and irradiates the canvas with color.

The charming *Pastoral*, now in the Brooklyn Institute of Arts and Sciences, is an idyllic figure,



Collection of J. Frye, Esq., Seattle

SUN MAIDEN
BY LILLIAN GENTH



Shaw Memorial Prize, New York, 1908 *Owned by the Engineers' Club, New York*

THE LARK
BY LILLIAN GENTH

breathing forth the rapture of pagan joy in spontaneous music; it is decidedly Greek in expression, without a trace of "classicism." *The Lark*, one of the earliest works of the artist, is equally as spontaneous.

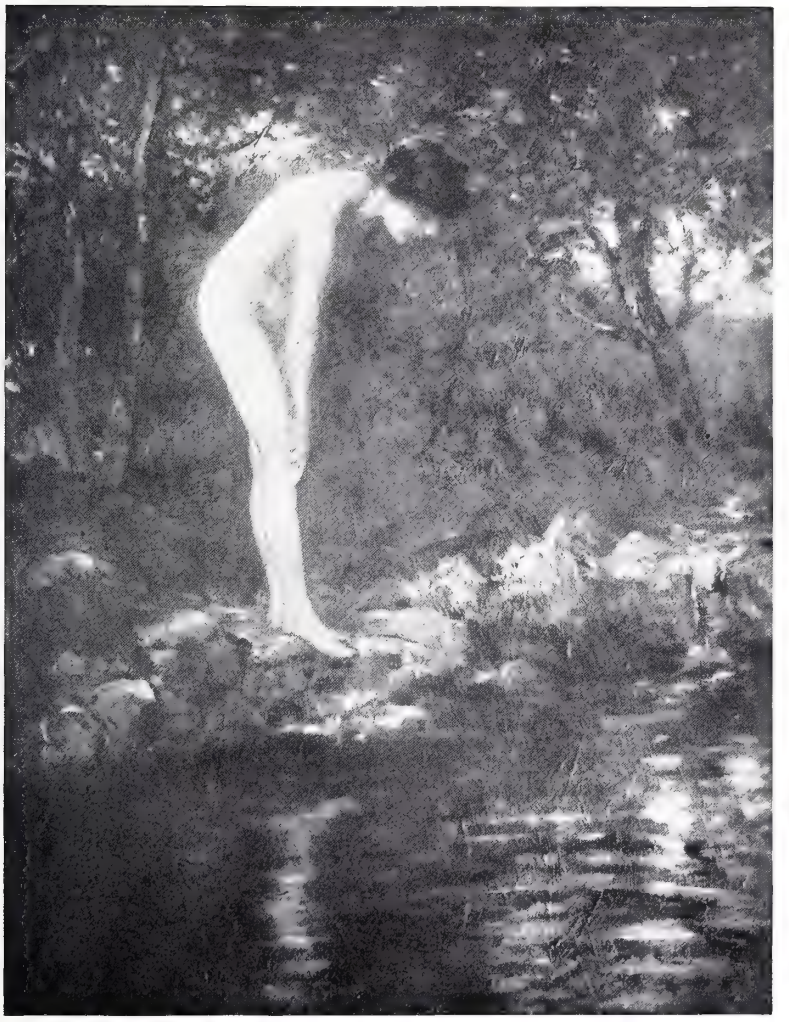
The most recent of Miss Genth's paintings and one of the most lovely, redolent with poetry and beauty, is the *Fount of Life*, owned by Mr. Marion Lewis. A youthful figure is bending forward, poised in rythmic curves, gazing into a deep pool. The graceful figure "stands at the brink where maidenhood and womanhood meet."

The canvas entitled *The Sun Maiden* is brilliant in execution and in the placing of the light which streams full upon the nude figure standing by the edge of the pool. The contrast of light and shade is almost Rembrandtesque in its effectiveness.

Miss Genth is distinctly American in her painting in that she does not even seek abroad the inspiration of her art. Except for her two years abroad, she has spent most of her summers here in America, along the Hudson and in the Delaware Valley, painting purely American scenes.

The artist has a country home in the foothills of the Berkshires at Lime Rock, Connecticut. The grounds of "Hermitcliff" contain 70 acres of almost virgin woodland, an ideal spot for a painter of landscape. Here are posed her models in natural surroundings, in loving nearness to woods and stream, while the work proceeds at white heat, with a rush of power.

Of strikingly vital temperament, intolerant of all pose or pretense, artistic or personal, Miss Genth is a particularly interesting personality in the artistic life of America. She proves that an artist can be eminently sane, a natural, well-balanced human being, yet not devoid of keen artistic perceptions and vital imagination.



Owned by Marvin Lewis, Esq.

FOUNT OF LIFE BY LILLIAN GENTH

Miss Genth's method and style are her own. They are not built upon or influenced by any European precedent. Indeed, this is one of the strongest evidences of her individuality; she is distinctly self-evolved in her method of painting. An excellent draughtsman, yet she often purposely neglects drawing in her eagerness to obtain an effect of light, or a certain feeling for beauty on her canvas. She will sometimes omit a detail, the too insistent emphasis of which would mar the subtle effect of an evasive atmospheric impression which to her is the beauty; to portray this she will sacrifice mere correctness of line.

It will be interesting to watch the future development of this gifted painter, for without doubt Miss Genth has given but a forecast of what we may expect from her when her art and personality have broadened.



"ANTJE"
BY RUTH MURCHISON

THE PAINTINGS OF A. J. MUNNINGS. BY NORMAN GARSTIN.

THE painter of sporting subjects, at least those in which the horse figures, has usually simple conceptions of his aim. That he should represent the animal beloved of his clients almost irrevocably as a side elevation; that he should be particular about his points; also, that such facts as colour and marking should be set forth accurately, suffices him and usually satisfies those who become possessors of the portrait.

It must have struck many people who are familiar with the "studies," smoking-rooms, and dens of sporting men, how curious it is that these people, so unspeakably critical about the idol of their most serious worship, should be satisfied with the extraordinarily wooden and lifeless representations of horses that adorn their walls. Yet after all it is just as you look at it. Those who supply any demand will usually follow the line of least resistance; they will feel, by experience, what it is that their clients want; they will note where they are critical and where they are not, until gradually a type of design is evolved which satisfies their public and gives the maker the least amount of trouble.

This is possibly not an artist's view of the matter, but it is the practical side, explaining the existence of the countless portraits of favourite hunters that are a source of pride and a stimulus to reminiscence; they become symbols, all eloquent to their devotees, of such and such qualities—that "depth of chest," those "stalwart loins," those "springy fetlocks." One can hear the grave exchange of veterinary mysteries in strophe and antistrophe to the incense of many pipes.

It may be argued that all art is an accepted convention, a compact entered into between kindred minds and tastes, to accept such and such phases of nature rendered in such and such a



"A NORFOLK HILL-SIDE" *(By permission of the owner, Capt. J. Audley Harvey)* BY A. J. MUNNINGS

manner. This is so, but the value of the art as such depends upon the subtlety of the rendering combined with the dignity of the motive.

Now the usual painter of horses is more often occupied with transferring his client's views about his horse to canvas than he is with those eternal truths of nature, the perception of which is his own real claim to be considered an artist.

It is possible, even certain, that those painters who act in this self-effacing manner are really not so much suppressing their own outlook as tacitly admitting that they have not any; they are craftsmen, more or less competent to do what is required, producing an article which is, in its way, excellently suited to its environment.

The inn parlour, with its postured pugilists, and the squire's sanctum with masks and brushes, whips and spurs—all seem to supply exactly the right atmosphere by that happy conjunction which is really association of ideas, for as works of art such pictures make very slight pretensions.

Now when an artist, in the true sense of the word, comes upon the scene which has been so long occupied by these craftsmen, one wonders a little how it will work out; whether the forces that have hitherto operated to bring about a certain result will be too strong and will eventually bind him in the grinding house—him, this young man whose eyes had been so clear in its vision of sun and shade and all the varying aspects of that nature which he loves.

For these opposing forces are exceedingly powerful; they are the blind forces of custom combined with an inability to see anything like the finer phases of art.

It is in fact a horse that is wanted, a horse and nothing more, and it is wanted much as the engineer wants a scale drawing of a great locomotive with every nut and coupling-rod lined with conscientious, unemotional accuracy; and can one blame the engineer for demanding a drawing that shall fit his mental requirements? This great



"FETCHING THE BROWN PONY" BY A. J. MUNNINGS



"PIGS IN A WOOD" BY A. J. MUNNINGS

monster—with its limbs of steel and its fiery entrails, pouring steam and smoke over the sunny land, diving with shrill screams into the darkest night—may or may not appeal to his imagination, yet it is no picture of that which he wants; what he needs is a record of the great creation from which such another could be built.

So, too, the patron of the horse painter wants an exact record from which he can refresh his memory and convince sceptics of the unimpeachable qualities of his favourite hunter.

Now Mr. A. J. Munnings is a painter of horses who brings to bear upon his subject so much wider an outlook and so much closer a perception of what his eyes see, that one cannot help wondering how far his vision will be appreciated by those who care for horse pictures.

Of course I do not mean to say that the pictures which "A. J." (as his friends call him) paints present any difficulties that the simplest sportsman could shy at. They are straightforward, honest attempts to grapple with the world as he sees it, and as we see it; the wind-swept, sun-cleansed, rain-washed world, in which all sorts and conditions of horses and ponies gallop and trot or graze on heaths or pasture lands.

Gipsies lead them in strings over moorlands; red-coated gentlemen lift them over bullfinches; lads in glittering silk jackets race them over the turf. There is no problem in them, no hankering after some new-fangled fakement; all is above-board and direct.

It is just this directness, this effort to escape from the trammels of a convention which has ridden the horse painter almost as long as his patron has ridden the horse, which may prove a snare and a difficulty, and it would not be the first time that the representation of real nature would seem to be less true or less to be desired than some constrained and artificial representation of her: nevertheless an artist dowered with enthusiasm for his work and a spark of genius will by the very force of his presentment convince the world, first, that this is the truth, and furthermore that truth is desirable.

For Mr. Munnings, while knowing his horse well—I mean in the matter of nuts and coupling-bars—knows also that far subtler matter, the relation it is bearing to all the varying, changing moodiness of the atmosphere; to him it is not merely the horse but the horse in his environment that matters—there is the poetry and the harmony.

Mr. Munnings' art is highly temperamental. Art is nature refracted not only through temperament but through tradition; some natures permit of more



"THE INN YARD" BY A. J. MUNNINGS

of the qualifying effects of tradition of training, others less: that is to say, some natures respond more directly to nature's call; in others, nature sets in motion a more elaborate ritual which so modifies the sensations that the direct appeal is in great measure lost or at least absorbed by the artificial medium through which it passes.

The manner in which Mr. Munnings sees is the extreme of vigilance. The eye and hand and brain are working at a high pitch of receptivity and responsiveness, the relations of form and tone and colour seen for brief moments requiring to register themselves in the memory with great rapidity.

Of course it is true that experience and the logical sequence of things makes this easier, so that what seems impossible to a man of more deliberate methods becomes fairly within the grasp of a painter of Mr. Munnings' calibre, but, at all times, this swift visualising of fleeting actions requires a most sensitive brain combined with an extensive experience.

It is a question how far this kind of painting is susceptible of being carried, for directly the artist seeks to include more than the eye can catch in its moment of vision, he is really falsifying the truth of his impression; the eye can only take in a generalisation and he must not seek to combine that with those facts which a lengthened survey may reveal.

Mr. Munnings has a very delicate and delightful sense of colour. Now, there are two different ways in which one may be a colourist: either by a faithful rendering of the exact hues, or by an appreciation of those colours which combine or contrast agreeably. Mr. Munnings seems to me to respond to the actual colours presented to his eye, only emphasising them in flashes of pure and brilliant pigment.

Mr. Munnings' life-story gives one a clue to the results which I have tried to analyse, though it is always hard to know which is cause and which effect. He was born in Suffolk, and he says his

earliest memories are connected with drawing horses and animals. When he left school he went to Norwich with the idea of going in for lithographic poster work; here he studied at the Norwich School of Art for six years, going through the Kensington routine—antique and life.

But the cattle hill and the horse sales drew him, as did the country horse sales. The horses on the Norwich cab-stands were also his models, and one can fancy the cabmen standing round the lad as he drew their horses; one can imagine their criticisms and their wit. He also studied the anatomy of the horse, both from Stubbs's horse pictures and at the kennels of the Norwich staghounds; the veterinary surgeons of the city also became his friends and were, no doubt, very useful to him. He frequented the company of dealers and jobbers, and he seems to have distilled from their society a virtue which they themselves probably did not suspect. Anyhow he says: "I positively love a 'pub' full of these characters—drinking, singing, and smoking; the sun outside on everything—tents, oranges, brightly painted caravans; and horses running up and down. I love to watch it"; but, he adds, "to work spoils the fun." This shows how little an artist knows when his work is a-doing.

He also went for some time with a circus, riding his horse from place to place. It has always seemed to me that, for an artist equipped as Mr. Munnings is, there are few richer fields to exploit than that offered by the circus. The nomadic life of the strange medley of *artistes*, their wanderings through town and country, must give opportunities which are unique. The caravans filing through the summer landscape, the great eastern creatures padding with silent footsteps through English villages, the encampments with horses and ponies gathered round bundles of hay, the sun gleaming through the canvas stables on skewbalds or piebalds, the faces of the curious yokels at the door, smitten by the bright light outside, the gaily painted chariots glittering with gold, the great tent itself



"IN THE STREAM" BY A. J. MUNNINGS

with its crowd inside or out; the gaudy professional costumes of the moment of performance, and the extreme *négligé* of the *vie intime*, the fair field with its moving crowd all bathed in the sunshine of a fine afternoon, and the marvellous spectacle of night with its contrast of glittering gold and colour with the darkness beyond—all this seems to me to offer something, the very fringe of which has hardly ever been lifted.

Hunting, of course, takes hold of him. He says: "There is something about the crowd at a meet or in the hunting field that as yet has never been touched on; the winter sun on it all, too, is beyond words."

In this manner he describes his methods of work: "In Norfolk I used to buy my various models about May—one or two ponies from this man, and one from that—and get the string of them together; take my man and a gipsy boy and go off with a caravan for the summer, staying in a place where I could find meadows for my ponies, an inn for myself, and a place for the caravan, the two men sleeping in this. Have the ponies held out in the place I wanted to paint them in, against the sky or not, etc. About September or October I used to get rid of the ponies. I always keep a hunter or two for painting, use my man as a model, dress him in scarlet and have him out. I like to try to paint light and the effect of it on things and movement, and believe in direct painting when possible, and not too large a canvas out of doors."

These rough unstudied notes are wonderfully pregnant, and show better than yards of artistic psychology the workings of an artist's brain, and the conditions that go to the making of pictures; they show, in Mr. Munnings' case, how an enthusiasm, real and unconventional, can transmute the commonplace into poetry.

N. G.

EMILE A. VERPILLEUX, WOOD-ENGRAVER AND PAINTER. BY J. B. MANSON.

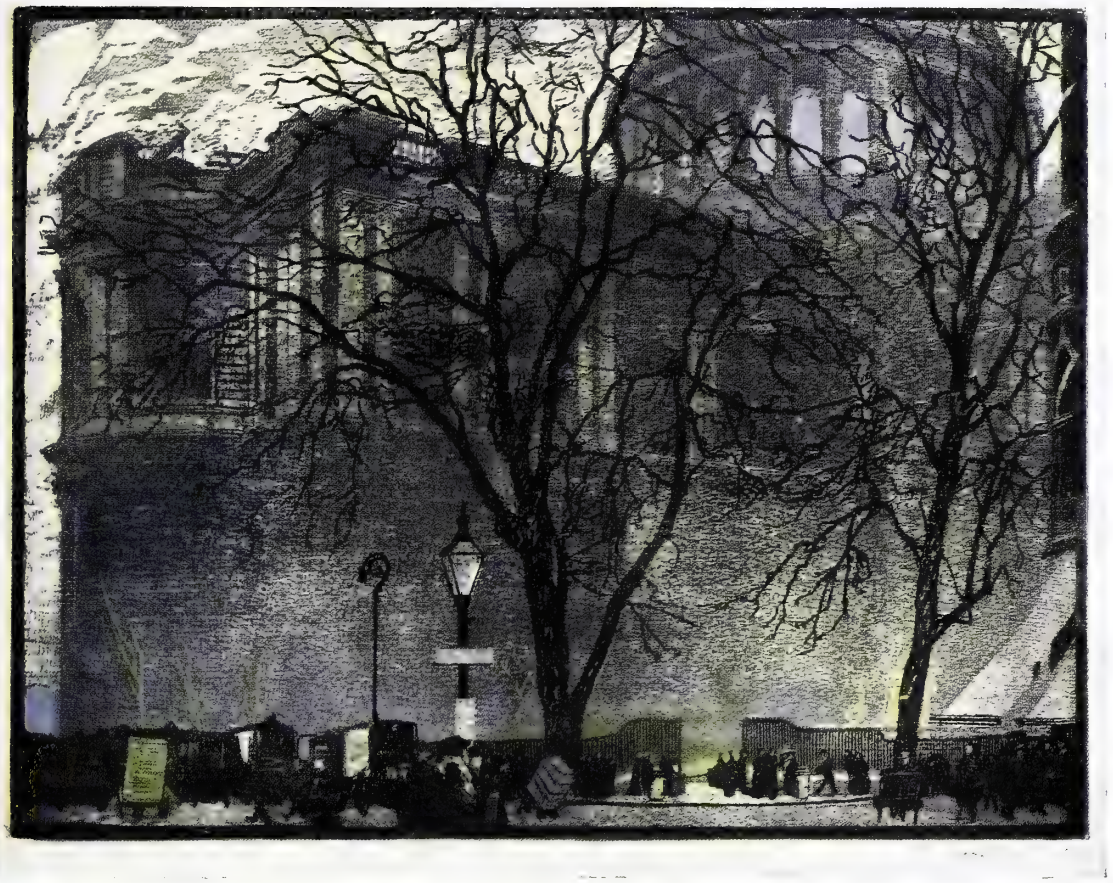
It may, perhaps, seem to ultra-modern readers somewhat old-fashioned to find praise given to work which does not require a special faculty for its proper understanding.

Admiration of the mazy madness of Cubism, of the involved whirls of Post-Impressionism, is *de rigueur* to ebullient youth of to-day and to that troubled wash which follows the noisy progress of the Impresario of the modern movement.

Post-Impressionism had its day, which was something B.C., and then its principles possessed significance as a spontaneous utterance, but the cultivated banality of to-day—the self-conscious *naïveté* so elaborately evolved by the latter-day decadent is intrinsically unsound, although (as a species of



"THE YELLOW VASE" (OIL PAINTING) BY E. A. VERPILLEUX



"ST. PAUL'S CATHEDRAL FROM CHEAPSIDE." FROM A WOOD ENGRAVING BY EMILE A. VERPILLEUX.



"ON THE DEBEN, SUFFOLK." OIL PAINTING BY EMILE A. VERPILLEUX

renewed activity) it may have even a beneficial effect on modern art.

It was once held that art was the expression of thought or emotion in crystal-clear language, but the doctrine that "to be great is to be misunderstood" opened the way to *that* quality of greatness for all sorts of small fry who readily snap at a glittering bait.

The work of Mr. Emile Verpilleux possesses this rare quality of clear expression. It divides itself readily into two forms of activity—his work in oil-paint and his more developed practice in wood-engraving.

It is with regard to the latter that Mr. Verpilleux is winning recognition; and in that particular *métier* he has, at the present stage of his development, found the fullest power of expression. Despite a degree of accomplishment in the use of oil-paint for the production of effects of æsthetic charm, he has not yet developed that medium to quite the point of artistic excellence which he has attained in his practice of woodcutting.

The reason is not far to seek, for the latter art is somewhat arbitrarily bound by material limitations, so that the extent of its power of expression is more easily comprehensible. Moreover the circumstances of his career have naturally led him towards this branch of art. Mr. Verpilleux has proved, however, in his latest prints that the medium is capable of producing effects of vibrating colour of great subtlety and delicacy which had not previously been attempted—at least to anything like the same high degree. His main achievement lies, therefore, in his having brought the art of woodcutting to a very high point—to a quite new stage—in the direction of the realisation of infinite gradation of colour according to what Chevreul called the "simultaneous contrast of colours." He has, moreover, obtained his effects, in a strictly logical manner, without tricks, by straightforward cutting and gouging, involving sometimes the auxiliary use of a tool of his own not perhaps familiar to wood-engravers.

His method enables him to work on the ordinary surface of the block and not on that specially prepared surface obtained by cutting the wood against the grain, which has previously been considered indispensable to wood-engraving.

All Mr. Verpilleux' prints are impressed on ordinary thick absorbent paper, so that, it may be seen, they rely entirely on their intrinsic qualities without the adventitious aid of fine paper or



"INTERIOR OF ST. PAUL'S CATHEDRAL" (WOOD-ENGRAVING IN COLOUR)
BY E. A. VERPILLEUX
(By permission of Messrs. Colnaghi and Obach)



(*By permission*
Messrs. P. & D. Colnaghi & Obach.)

"ST. PANCRAS STATION." FROM A WOOD ENGRAVING BY EMILE A. VERPILLEUX.

specially imported properties. He invariably makes use of printing-inks and not of water-colour or other forms of pigment.

He obtains the most subtle effects of colour, intimately and harmoniously related, by the use at most of six or seven different blocks.

There are wood-engravers (like certain water-colour painters who cannot attempt work unless equipped with the whole of invented paraphernalia) who find it necessary to use as many as thirty blocks to produce a colour print. Such manipulators have yet to learn the rudiments of colour expression. One might, conceivably, use as many blocks as there are possible pigments, but the result would be a collection of a great number of tones of colour and not a harmony of intimate relationship. It is possible, by knowledge of colour contrast, to obtain the finest harmony of colour by the use of four or five pigments.

Fine colour is a question of harmony and not a matter of the number of different colours which may be ingeniously employed in a print. A woodcut, too, has its own beautiful character, which is destroyed in a foolish attempt to imitate the effect of a water-colour or other medium, such as appears too frequently to be the aim of wood-engravers who have received the praise of the undiscerning for their efforts to destroy the inherent quality of their *métier*. Such an indictment could not be brought against Mr. Verpilleux. His work is essentially true to the character of his medium. He obtains his effects without the smallest strain or distortion of his material.

We have said that he has carried the art of wood-engraving a step further in its development. The result is, with him, a purely logical one, the outcome of many years of practice and of a complete understanding of his material.

It is not prompted by the desire to invent new means of expression so characteristic of modern art, which (as may be seen daily) so often outrages the material and violates the canons of good taste and intellectual significance, without providing an adequate or even any comprehensible substitute. No form of artistic expression has possessed any lasting value that was not the result of experience or logical development. It is only the exuberance of modern artistic youth with its craving for new sensations that can change its creed from year to year.

It was, curiously enough, almost an accident which set Mr. Verpilleux on the track of wood-engraving. After a brief period of study in London he found himself, in the sequence of events, in Antwerp. There a chance meeting with a Canadian artist who "knew the ropes," led to the suggestion that he should join the wood-engraving (or technical) rather than the painting side of the Institute.

This offered, besides the essential drawing from the living model, tuition in the special arts of engraving and woodcutting. Circumstances there provide, for certain selected students, advantages which amount in effect to a scholarship. Studios are provided by the State and models and expenses are paid for a certain period—an admirable encouragement to the production of good work.

Mr. Verpilleux eventually found himself in this



"OLD MAN'S HEAD" (WOODCUT) BY E. A. VERPILLEUX

state of bliss. In this way, free from care, with easy access to his professor, he was able to lay the foundations of a sound practice, which by intelligent application led him through various stages to the new development in the art of wood-engraving. His early work was expressed on accepted lines. He produced prints in line and tone, which had then fine qualities of colour and a certain decorative harmony broadly and richly expressed but without hint of the new vitality of colour vibration so admirably characteristic of his latest achievement.

His return to London found him beset with the usual difficulties—a round of visits to indifferent publishers and obdurate dealers formed a temporary hiatus in his development, if it also induced him to rely more on that special satisfaction which is only to be derived from increasing intellectual and artistic development, and which is often denied to the too easily successful artist.

The encouragement of Mr. Joseph Pennell inspired him to new efforts and opened the way to his showing his work at the International Society's Exhibition. His work has also been seen on the walls of the New English Art Club, and even the Royal Academy has condescended to find an occasional place for his prints in that inadequate *cul-de-sac* known as the "Black-and-White Room." Latterly Messrs. Colnaghi and Obach, with their sense for high artistic excellence, have acquired some of his colour blocks.

Mr. Verpilleux' considerable work in black and white (particularly those drawings which adorn Mr. Temple Thurston's "City of Beautiful Nonsense") and his original colour illustrations for books and magazines are well known and have done much to raise the level of illustrative work—"a consummation devoutly to be wished" in these days of commercial motive.

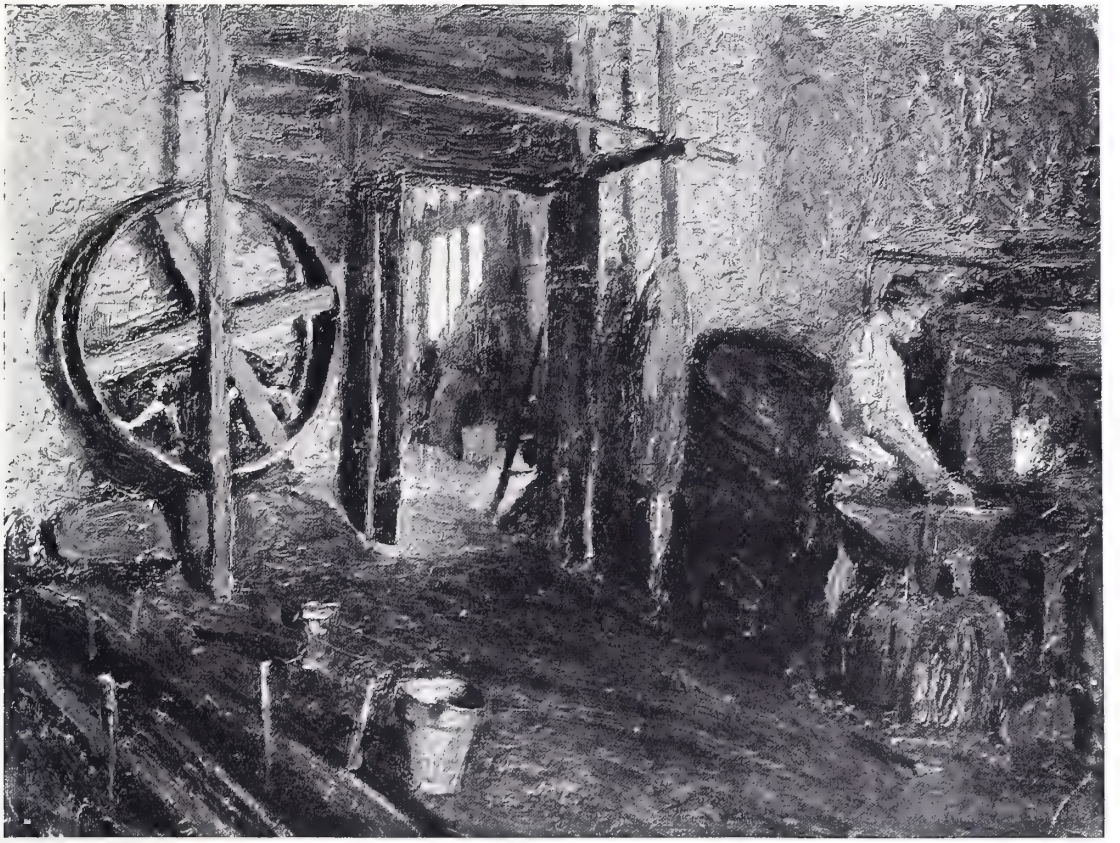
His latest prints, on which his reputation rests, comprise views of *St. Paul's Cathedral*, *St. Pancras Station*, *The Tower Bridge* (reproduced in THE STUDIO, May 1913), *Interior of King's College Chapel, Cambridge*, the last showing his remarkable power of producing exquisite colour effects by very simple means.

The *Tower Bridge* print probably shows his unique qualities to the best advantage. A work of art whose main *raison d'être* is colour expression can receive scant justice from a reproduction in monochrome, and even a mechanical colour process could give but a hint at its extraordinary charm and subtlety. Its wonderful effect of atmosphere obtained entirely by delicacy of colour values is evident even in a black-and-white reproduction, but the infinite variety and gradation of the tones of colour in the sky, so harmoniously balanced from the note of pure blue in the roof of the near tower to the almost imperceptible tones of violet, green, yellow, blue, and pink in the sky so intimately related to produce a vibrating effect of colour (through a whole gamut of colour tones) while retaining its sense of impalpable atmosphere, must be seen in the original print to be at all realised. These tones are all cut in the wood without any trickery in printing or otherwise.

Strangely enough, in his use of oil-paint, the qualities which so brilliantly distinguish his woodcuts are frequently absent or inadequately realised.



"PORTRAIT STUDY" (OIL) BY EMILE A. VERPILLEUX



"THE DOG-WHEEL FORGE." OIL PAINTING BY E. A. VERPILLEUX



"A WINDMILL" (WOODCUT) BY E. A. VERPILLEUX

One of the reasons for this lies in his preoccupation in seeking to obtain a particular quality of texture of pigment. Instead of devoting himself entirely to the realisation of colour analysis he is mainly interested, at present, in the method of using the paint.

The possibilities of oil-paint are by no means limited. The qualities of life and nature which can be realised by the medium are many-sided and extensive. Skill in applying paint is an achievement of comparatively small importance. Its quality of expression is chiefly bounded by the limitations of the painter. The temptation to use pigment for its own sake, for its qualities of texture, is possibly a natural one, but such use is a mere step in the development of its powers as a vehicle of emotional expression of emotion in terms of harmonious construction.

Mr. Verpilleux has not yet had full opportunity to develop his gifts in this direction. He has a fine sense of drawing and a sensitive feeling for colour—rare qualities which should lead him a very long way. His full-length life-sized portrait of Mr. Temple Thurston standing in a landscape shows great facility and dexterity in the handling of pigment.

All his work in oil-paint reveals a fine appreciation of tone. His earlier work is more or less conventional and brown in colour, but it is invariably good in design, robustly painted, tending freely to impasto; a later stage shows him aiming at a fresher and more naturalistic scale of colour, while his paint has become fluid. He is then somewhat consciously concerned with the handling of his pigment. The portrait of Mr. Thurston represents a return to a somewhat robuster and more plastic quality of pigment while retaining the fresher and more naturalistic colour development. Exact as the values are in this picture, they still remain values of tone rather than pure colour values.

The picture of the shore and sea near Felixstowe, with boats sailing before the breeze, which represents an experimental stage in Mr. Verpilleux' use of oil-paint, has that easy charm resulting from a fluid and graceful manipulation of material which is dear to the English painter. That is not, of course, the most important aspect of the art of painting. Ease of execution with its fascinating graces should emerge (as it were) as the result of constant practice in the reproduction of the tone and colour of nature. It can never be a compensation for deficiencies arising from incomplete realisation of those qualities.

Mr. Verpilleux' art is still in the making. Much as he has already achieved, his personal qualities, apart from his artistic constellation, should lead to interesting development. He is not likely to be led away by the modern notion that a perverse and erratic point of view is a sign of originality.

Two important works by David Cox, a landscape by E. M. Wimperis, and a street scene in Verona by William Callow, in water-colour, together with a painting of *The Arch of Titus* by W. L. Leitch, have been added to the permanent collection of the Corporation of Birmingham, these works having been bequeathed to the collection by the late Mr. J. T. Collins of Edgbaston.

ETCHINGS AND DRY-POINTS
BY
WILLIAM WALKER

(In our Special Number on "Modern Etchings, Mezzotints and Dry-Points," published last winter, we gave two examples of Mr. William Walker's work as an etcher, and now, by the courtesy of Messrs. James Connell and Sons, we are able to supplement these by some further interesting prints.)



"A GATEWAY IN NICE" BY WILLIAM WALKER



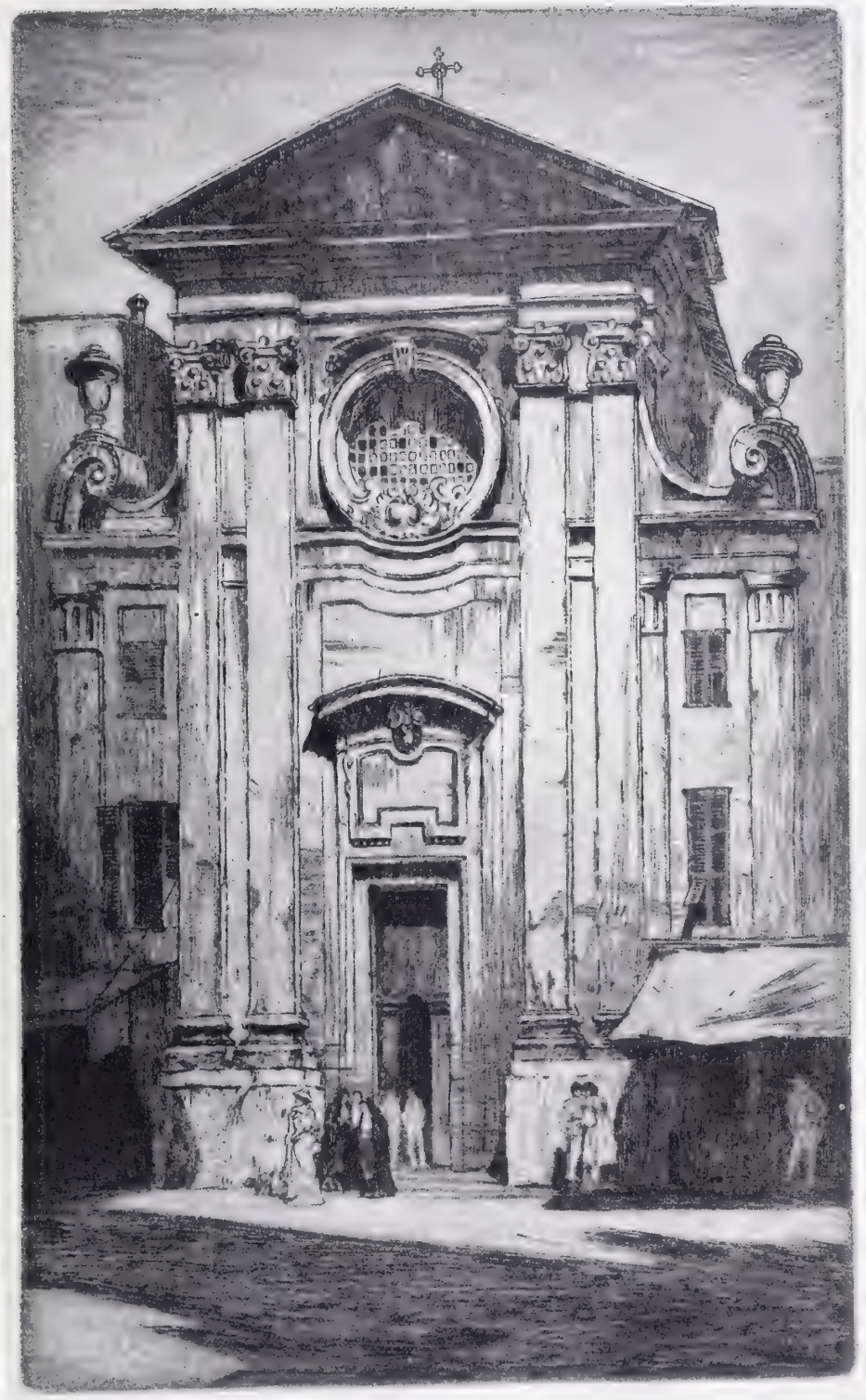
"MIDDELBURG, HOLLAND" (DRY-POINT). BY WILLIAM WALKER



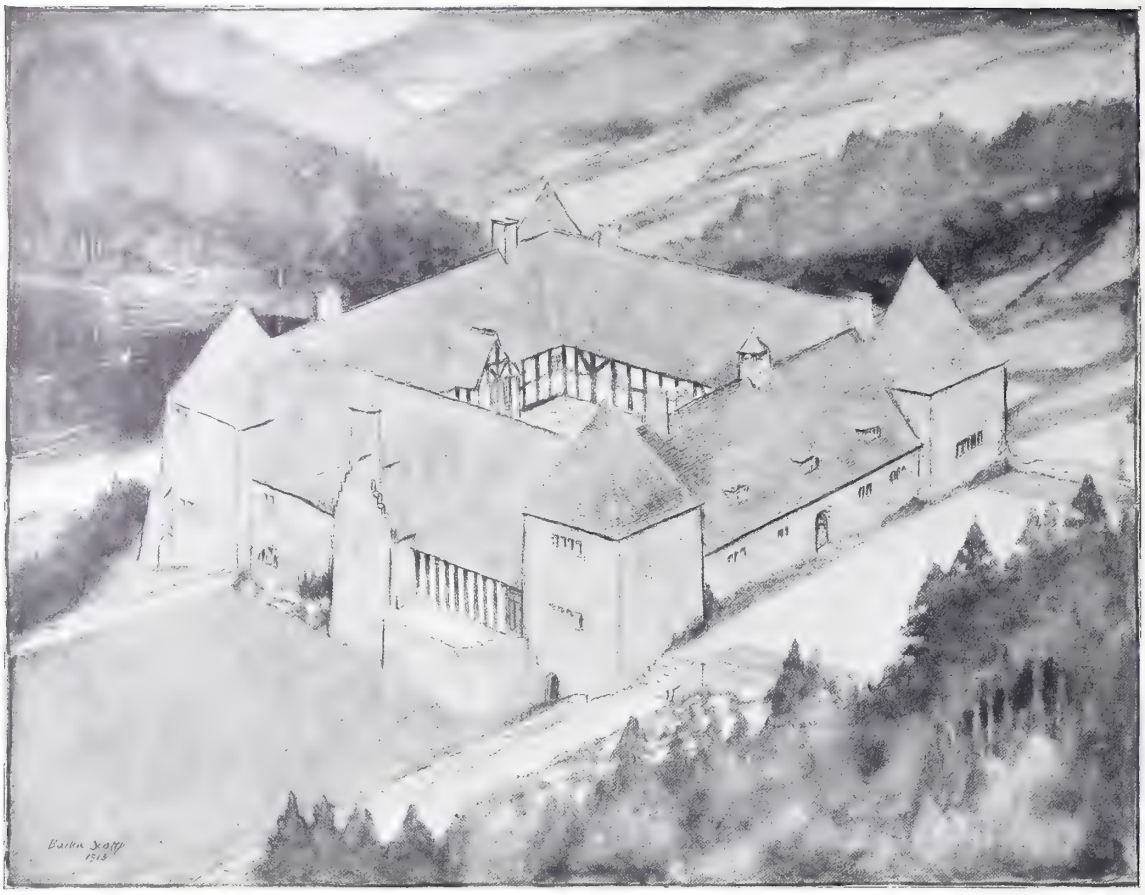
"WESTMINSTER ABBEY"
BY WILLIAM WALKER



"A BUILDING IN GENOA" (DRY-POINT). BY WILLIAM WALKER



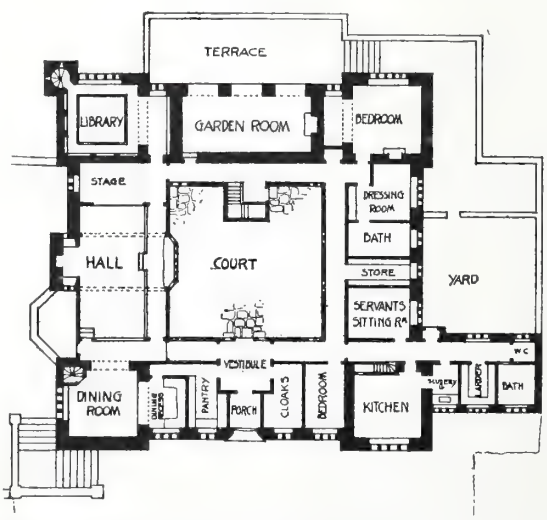
"SAN PAOLO, NICE." BY WILLIAM WALKER



A HOUSE IN POLAND: BIRD'S-EYE VIEW FROM THE NORTH-EAST — M. H. BAILLIE SCOTT, ARCHITECT

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

POLAND is a country which possesses a marked individuality of its own, but the Italian Renaissance still holds universal sway over modern building, although it utterly fails to express the life of the country. Peculiar interest therefore attaches to a house now being built there from the designs of Mr. M. H. Baillie Scott, of which some illustrations are here given, as it probably constitutes the first departure from the Renaissance tradition in Poland since the sixteenth century. It is built of local stone, flint, and hand-made bricks. It has no architectural embellishments, and relies for its effect on the qualities of colour and texture to be obtained by the arrangement of the materials of which its walls are built. Its plan encloses a centre court, and is adapted to the levels of the site. At the south-east corner of the building, where the ground falls, the library is placed as a two story room, approached from the hall on the level of the gallery, from which access is gained to the lower floor of the room by the small spiral staircase in the angle. The hall itself, as the principal apart-



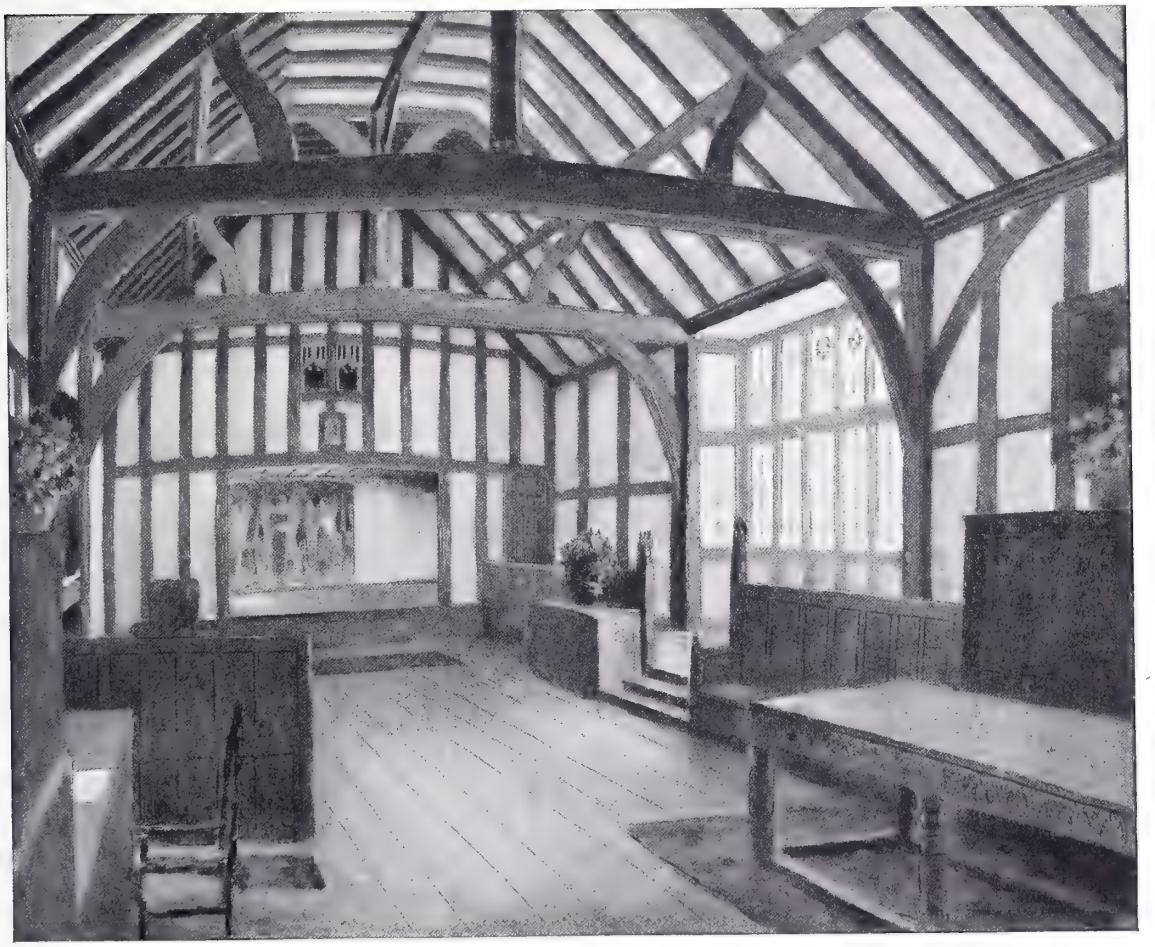
HOUSE IN POLAND: GROUND-FLOOR PLAN
M. H. BAILLIE SCOTT, ARCHITECT



A HOUSE IN POLAND: VIEW FROM THE SOUTH-EAST. M. H. BAILLIE SCOTT, ARCHITECT

ment in the house, has an open timber roof, a large recessed fireplace and stage. The dining-room is connected with the hall by an arched opening, and has also a recess with a fixed seat for use on occasions when the room itself is not required. A small staircase in the dining-room gives access to the study over it, a room which opens on to a gallery overlooking the hall. On the north-west angle of the building the kitchen is placed, and this room is carried up through the two stories with an open timber roof. The south-west angle of the building is occupied by a suite of bedrooms, with bathroom, etc. The exterior walls are thick, the windows small, and the walls and ceilings are finished white inside. Happily there are no building by-laws to insist on useless glass areas, which (especially in a country where temperatures are extreme) would go far to neutralise the protective effect of the thick walls. The kind of workmanship which such a house demands is necessarily that of the hand. It will be a house built by hands instead of machines. And this hand-workmanship, combined with its simple outlines, may perhaps give it something of that air of being the natural product of the soil which was the chief charm of the old houses.

We have from time to time illustrated in these pages numerous old country houses which have been successfully adapted to modern requirements while preserving the original character of the building, and our next illustrations furnish a recent instance of this Scattered about the shires of England there must be many old houses which are capable of being transformed in this way into commodious and pleasant abodes with most of the advantages of brand-new structures, and the additional charm which age alone can give. Though in many cases they have stood the brunt of wind and weather for two or three centuries, the structural work, thanks to the sound and honest methods of building practised in the days of old, is good for an equal period to come ; and though considerable



HOUSE IN POLAND : THE HALL

M. H. BAILLIE SCOTT, ARCHITECT



"LULLENDEN," EAST GRINSTEAD — ENTRANCE FRONT



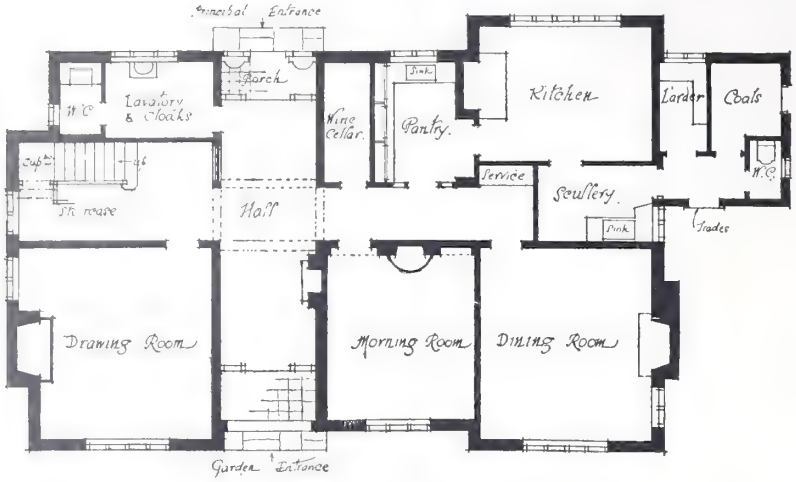
"LULLENDEN," EAST GRINSTEAD — GARDEN FRONT

expense may be involved in making the necessary alterations to bring the house into conformity with modern needs, the expense will, in a great many cases at all events, be found to be justified if no great amount of reconstruction is called for, and especially so at the present time when the prices of all new building materials have risen far beyond what they were even a few years ago. It is of course essential that the modernising of an old house should be undertaken only by those who are competent to carry out the necessary alterations without destroying its individuality, and this is of particular importance where extensions have to be made; if these are not in harmony with the original character the result cannot be satisfactory. The house with which we are now dealing, Lullenden, East Grinstead, was originally an old yeoman farm-house, dating back to about 1629. It has been recently restored by the owner, Mr. P. V. Sharman, and added to so as to make a very charming country house, the work being carried out to drawings made by Mr. Leonard Williams, F.R.I.B.A. In the original part of the house, comprising what is now the music-room and the dining-room, the old timbers have all been carefully preserved intact, and the original tiles have been used in roofing this part. Certain of the old bedrooms were done away with and the space thrown into the music-room, which extends right up into the roof. We give an illustration of a corner of this. For the construction of the new wing the timbers of an old farm-house, of the same period, from the district, were purchased by the owner of Lullenden and exclusively used in the additions. It is a point of interest that the stone employed in the construction of the chimneys was actually quarried in the garden, its place being now occupied by water forming a little pool overhung with rock. The oak flooring of a barn upon the estate was utilised for doors and other timberwork in the house, and most of the metal-work, hinges, bolts, nails, etc., were hand-made by the local smith. One of the chief canons of good building was thus upheld in the employment of purely local materials, and the restoration has been most carefully done to accord with the character and spirit of the period, so that, as may to some extent be appreciated from the three illustrations we give, the house presents an harmonious and very picturesque aspect.



"LULLENDEN," EAST GRINSTEAD — THE MUSIC-ROOM

On the next page we reproduce a perspective drawing of a house now in course of erection at Walton Heath in Surrey, designed by Mr. R. F. Johnston, of London. When the drawing was executed it was the intention



HOUSE AT WALTON HEATH, SURREY: GROUND-FLOOR PLAN
R. F. JOHNSTON, ARCHITECT

to use rough-cast, but this intention was subsequently abandoned, and the house is now being constructed entirely of red brick, the general design remaining as shown in our illustration. Rough-cast, in fact, seems to be falling into disfavour among leading architects, the chief reason, no doubt, being its popularity with speculative builders, by whom it is frequently used to conceal very inferior brickwork, as numberless buildings erected in recent years in the suburbs of London testify, though when applied to walls constructed of really sound bricks well bonded there is no doubt that it adds greatly to the weather-resisting capacity of the walls. There is little more to be said of this house at Walton Heath, save that the site is on the border of the famous golf-links. The accommodation on the ground floor is shown by the accompanying plan, while on the floor above there are six bedrooms and dressing-rooms, a bath-room and other conveniences, and all the principal rooms face south. The formal gardens have been planned by the architect in sympathy with the general character of the building.



HOUSE AT WALTON HEATH, SURREY — R. F. JOHNSTON, ARCHITECT

CHARCOAL DRAWINGS
BY
E. BOROUGH JOHNSON, R.I.

(Many of Mr. Borough Johnson's lead-pencil drawings have been reproduced in the pages of this magazine, and we now have pleasure in giving several in the charcoal medium, which he has only recently taken up.)



"FRENCH PEASANT WOMAN, ÉTAPLES" BY E. BOROUGH JOHNSON, R.I.
(In the possession of Rev. J. George)



"TOIL." BY E. BOROUGH JOHNSON, R.I.



"HOMEWARDS." BY L. BOROUGH JOHNSON, R.I.



"RINGING FOR THE FERRY." BY
E. BOROUGH JOHNSON, R.I.

(In the possession of R. C. George, Esq.)



"DUTCH GIRLS, VEERE." BY
E. BOROUGH JOHNSON, R.I.



(In the possession of Miss Drew)

"CARTING FISH, ÉTAPLES." BY
E. BOROUGH JOHNSON, R.I.



VELLUM BOX WITH PAINTED DECORATION. BY EDITH E. GRAY (BIRMINGHAM, MARGARET STREET)

THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1913.

FOR many years attempts have been made to induce the Board of Education to show the National Art Competition works in a place easily accessible, and worthy of what is really an important and valuable exhibition. Once, in 1908, they were displayed, as they should be, in a court in the Victoria and Albert Museum, but this was a mere accident. The International Art Congress was held that year in London, and as examples from art schools all over the world were on view at South Kensington it was necessary, if only out of politeness to the foreign visitors, that the exhibition should be held in a proper place. But in 1909 there was a relapse to the old state of things. The Competition was relegated once more to the obscurely situated temporary buildings, the way to which, through the wastes on the western side of Exhibition Road, is known only to the initiated, and in the same buildings the exhibition was held in the three successive years. However, in 1911, the Board recognised the justice of the incessant complaints in the Press about the inaccessibility of the temporary buildings by promising vaguely that when certain reforms in the Competition itself were carried out "a suitable place for the exhibition" should be found; and last month, to the surprise and pleasure of the critics, the students' works were admirably displayed in the Museum. It may be, of course, that the improved conditions are only temporary and due to the fact that the North Court happened to be available this year, but it is to be hoped for the sake alike of the students and of the public that this useful exhibition, which deserves far more



PEN-AND-INK BOOK ILLUSTRATION BY NOEL LAURA NISBET (CLAPHAM)



PAINTED PLAYING-CARD BOX
BY MURIEL NOTT (BIRMINGHAM, MARGARET STREET)

encouragement than it receives, will never again be relegated to the back premises of a Museum in which it should have a prominent place.

The Board of Education may now with advantage turn its attention to another reform, the need of which has been urged before in the colums of THE STUDIO and other journals. The exhibition of the National Art Competition is the outcome of the expenditure each year of a very large sum of public money. Is there any need that it should be held always in August, the month in which the taxpayer who finds the money, and that section of the public that is interested in art and art schools, are least likely to see it? At present the art school year terminates at the end of March or the beginning of April; the studies are examined and the awards made during the summer, and at the end of July, when the public is surfeited with art exhibitions and thinking only of holidays, the prize works in the National Competition are placed on view. According to tradition this inconvenient arrangement originated in the earliest days of the Competition and was planned to suit the convenience of the examiners. At that time there was very little encouragement for applied art, and the examiners were nearly all painter or sculptor Academicians who were not anxious to begin the duties of judging until their own pictures and models for the year were finished and sent to the exhibition. The sending-in day for the Academy was in the first week of April, the end of the art school year was fixed to correspond with it, and the arrangement has prevailed until the present time. There is no apparent reason why the art school year should not finish at Christmas and the National Art Competition works be



PEN-AND-INK BOOK ILLUSTRATION
BY HAROLD WATSON (LAMBETH)

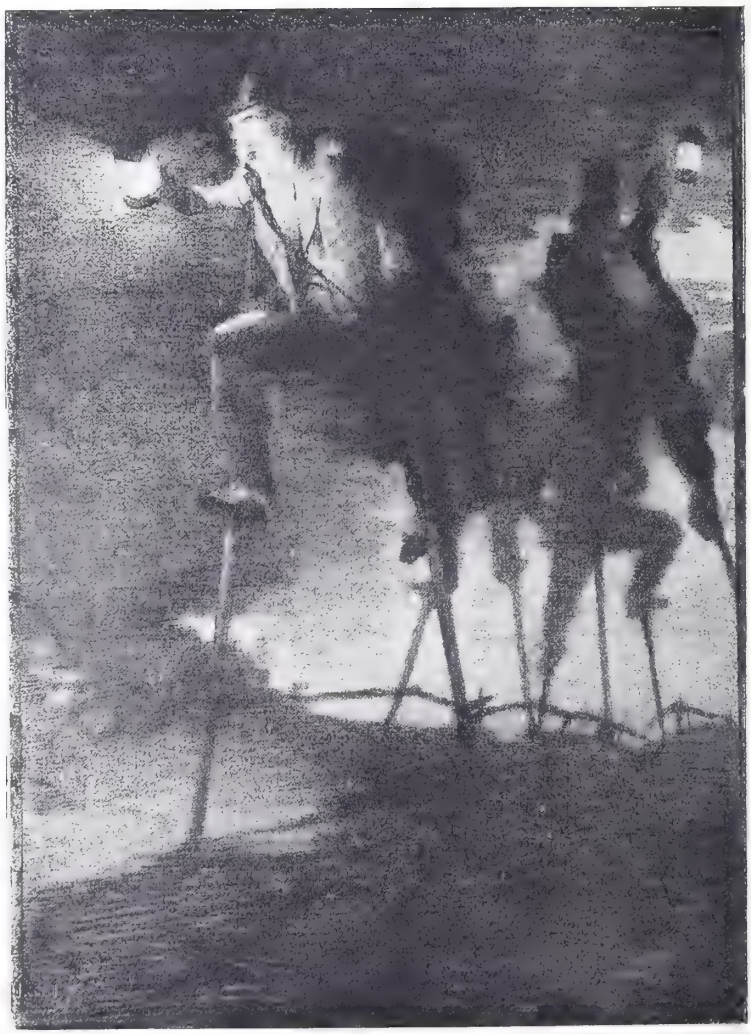


ETCHED BOOK DECORATION
BY ADA I. LEWIS (BRISTOL)

shown in the spring, in London the best time for any art exhibition.

The ample space and good light of the North Court was a little flattering to the exhibition of last month, and the Competition works, admirably arranged, appeared at the first glance to be better than they really were. Collectively the work was not so good as it has been in some recent years, and there was no single branch in the applied arts that could be described as outstanding in point of excellence. The jewellery and enamels, which have given distinction to several exhibitions in the last decade, were below the average in quality; and the most interesting work in the Competition was for once to be found not in the department of applied art but in that of illustration. The boots and shoes to which awards were given were not worthy of a place in such an exhibition, for in shape and design generally they could easily have been outshone by a selection from the windows of shops in Regent Street; and too much space was given to fashion drawings. To these drawings, by an unfortunate omission, no reference is made in the reports of the examiners, whose comments on the modes of the day would have been instructive, and perhaps amusing.

In the department of illustration Miss Noel Laura Nisbet, of Clapham School of Art, showed some able drawings of the same type as those which gained for her high honours in last year's Competition. The vigour and decision of Miss Nisbet's pen-drawing showed no falling off in these studies of hordes of savage warriors of a bygone day, which were as full as ever of invention and careful detail. But her pictures are too crowded and she has yet to learn the value of vacant spaces in composition. Mr. Sydney A. Gammell, of Liverpool City School of Art, was awarded a gold medal for some capital etchings, of which the best were those of a gateway of a park, of shipwrights at work on a vessel in dock, and a seascape with a ship steaming past a coast village. Mr. W. F. V. Anson of Leicester is a student of singular individuality, and his quaint drawing of men with lanterns, walking on stilts, was one of the most interesting things in the exhibition. Apart from its design it was distinguished by its beautiful tone. Another good drawing shown by Mr. Anson was the small *Dance of the Vagrants*. The etching of a windmill in a landscape by Mr. Stephen O'Keefe of Liverpool had the virtue of simplicity, but the mill itself was too uniformly black and had no indication of light falling upon any of its surfaces. A bold and vigorous line marked Mr. Harold Watson's design in pen and ink for *Isabella and the Pot of Basil*, and a particular word of praise is due to Mr. Harry Bush of Clapham for a very large and elaborate study in pencil of the embarkation



BOOK ILLUSTRATION BY WALTER F. V. ANSON (LEICESTER)



ETCHED BOOK ILLUSTRATION — BY SYDNEY A. GAMMELL (LIVERPOOL)



ETCHED BOOK ILLUSTRATION — BY STEPHEN O'KEEFE (LIVERPOOL



(Liverpool City School of Art)

ETCHED BOOK ILLUSTRATION
BY SYDNEY A. GAMMELL



PAINTED SILK FAN — BY ELEANOR M. WOOLMER (IPSWICH)

of such an army as Henry the Fifth may have led at Agincourt. The vast, swelling curves of the ships' bows, rising high above the crowds of knights and men-at-arms, were important factors in a well-managed composition which, however, would look much better in a stronger medium than pencil.

Drawings of some of the ancient houses at Ipswich, the interesting Suffolk town where Gainsborough worked for fourteen years or more, gained a medal for Mr. Leonard R. Squirrell of the Ipswich School of Art. *Demolition* was perhaps the best of a set of able drawings, but all of them were somewhat too heavy and gloomy in tone. Miss Dorothy E. G. Woollard of Bristol (Queen's Road) carried off prizes in several sections of illustration. Her studies of gnarled tree-trunks and roots were faithful representations of natural form that would have pleased Ruskin, who liked to give his students such examples to copy; and a pencil drawing of an old man's head was also good of its kind. The delicate pencil drawings by Miss Alma K. M. Elliott of Leicester School of Art, the wood-engraving of a barge on a dark river by Mr. John B. Robinson of Kingston-upon-Hull, the etching of trees by Miss Ada I. Lewis of Bristol (Queen's Road), and the work of Mr. Frank M. Jobson of Hackney Institute School of Art, Miss Constance M. Rowley of Beckenham, and Miss



DESIGN FOR A PAINTED PANEL — BY ADA C. SARGENT (IPSWICH)

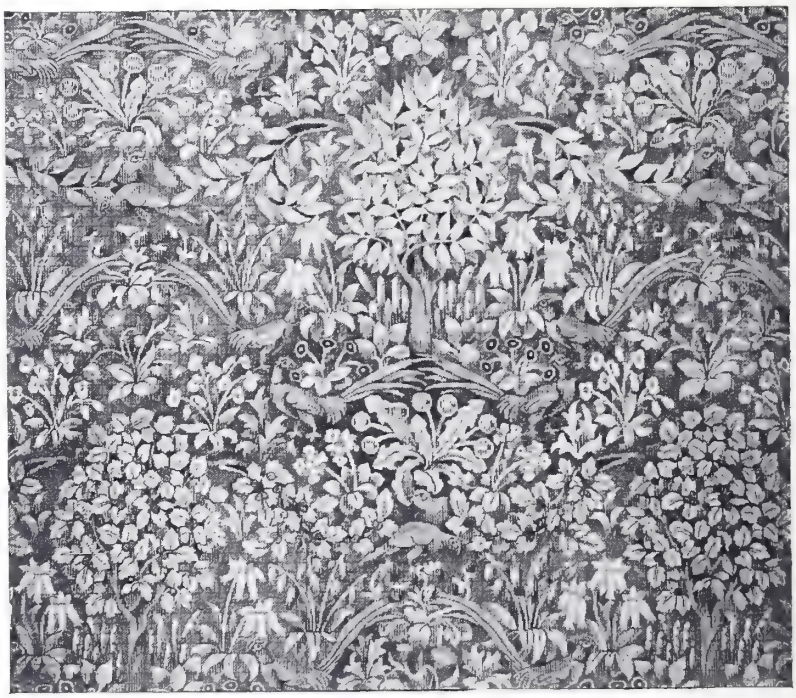


STAINED WOOD JEWEL-BOX BY MABEL BRIGGS (LEEDS, VERNON STREET)

The Polytechnic (Marylebone) School of Art showed several good examples of the work in stained wood that has been a feature of several recent competitions, and gold medals were given to Miss Hester M. Wagstaff for a card-table top, and to Miss Gwen White for a panel for the decoration of a bookcase. Miss Wagstaff's design, which was carried out in rich warm tones, was based on the playing-card, with the kings and queens and knaves disposed against a landscape background. Miss Gwen White's panel, attractive in colour, was a fanciful arrangement of seventeenth-century figures grouped in a garden. It was excellent as a picture but hardly fit for the special decorative purpose for which it was designed. These two examples of stained wood were submitted some time ago to the Queen and have since been accepted by Her Majesty as a gift from the Polytechnic School.

Grace M. Roberts of Leeds (Vernon Street) School of Art, were among the many things worthy of mention in the department of illustration.

A charming idea, not unsuccessfully carried out, was the design for a painted panel by Miss Ada C. Sargent of Ipswich which illustrated "the kingdom so close to our workaday world where children dwell." In Miss Sargent's painting the children were shown in their kingdom of fairyland, joyful in the actual society of Dick Whittington, the Sleeping Beauty, Cinderella, and the rest. The everyday world of labour, which has its own poetry and romance, was depicted in some capital designs for another piece of decoration, a painted frieze by Mr. George Noble of Leicester. From Camberwell came several large square panels in colour by different hands, illustrating various historical subjects; excellent work for students to attempt, even if their present powers do not permit them to carry it to a successful conclusion.



DESIGN FOR WOVEN TAPESTRY HANGING. BY ELDRED WARDLE MACCLESFIELD)

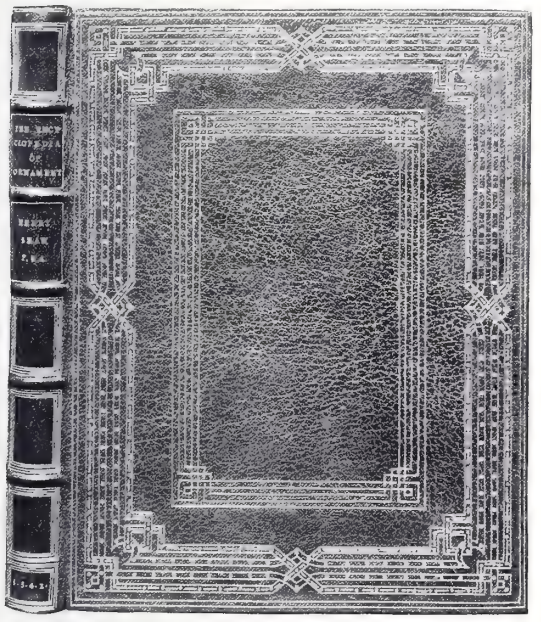
The playing-card figures which Miss Wagstaff used so ingeniously in her table-top were adapted to the adornment of a painted card-box by Miss Muriel Nott of Birmingham (Margaret Street) with the wise motto, "Play not for gain, but for sport." Another attractive painted box from the same school was one of vellum, with a design of wild roses and foliage, by Miss Edith E. Gray; and in a third by Miss Mabel Briggs of Leeds (Vernon Street) the decoration was chiefly heraldic.

The jewellery was, as already remarked, not up to the high standard of two or three years ago, but a gold medal was given by the examiners (Mr. Nelson Dawson, Mr. Alexander Fisher, and Mr.



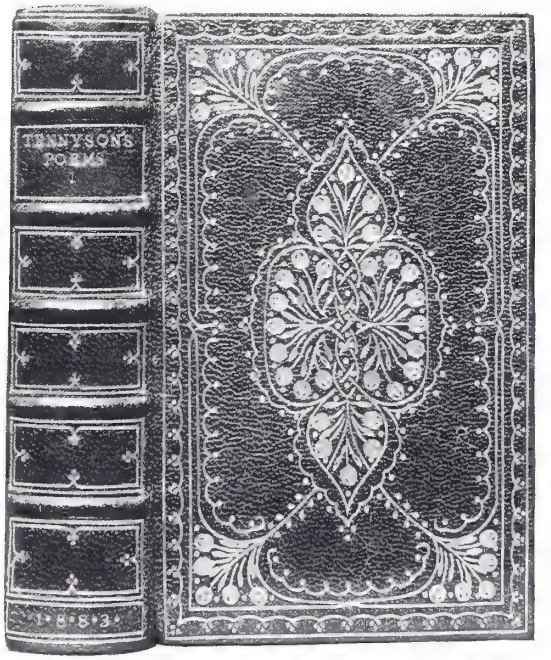
MEDICINE CUPBOARD WITH GESSO ORNAMENT
BY MARY SHEPLEY (ACCRINGTON)

awarded a silver medal for her flower-stand in pierced silver set with small opals, and one of the remaining pieces of domestic silver worthy of notice was a pepper-castor by Mr. Tom Stewart of Northwich.



LEATHER BOOK-COVER. BY ALEXANDER J. VAUGHAN
(CAMBERWELL)

G. B. Heming) for a gold and silver necklace set with Queensland opals, and a gold and silver enamelled clasp by Miss Mary A. Gilfillan of the Camden School of Art, Islington. Other pieces deserving of notice were a graceful pendant of silver and pearls, with a bird and grapes, by Miss Alice Scott of Bradford; a silver brooch enamelled and set with stones by Miss Alice Camwell of Birmingham (Margaret Street); and a silver niello bracelet by Miss Alice E. Phillips of Frome School of Art. Miss Carrie Copson of Birmingham (Vittoria Street) was deservedly



LEATHER BOOK-COVER. BY ALEXANDER J. VAUGHAN
(CAMBERWELL)



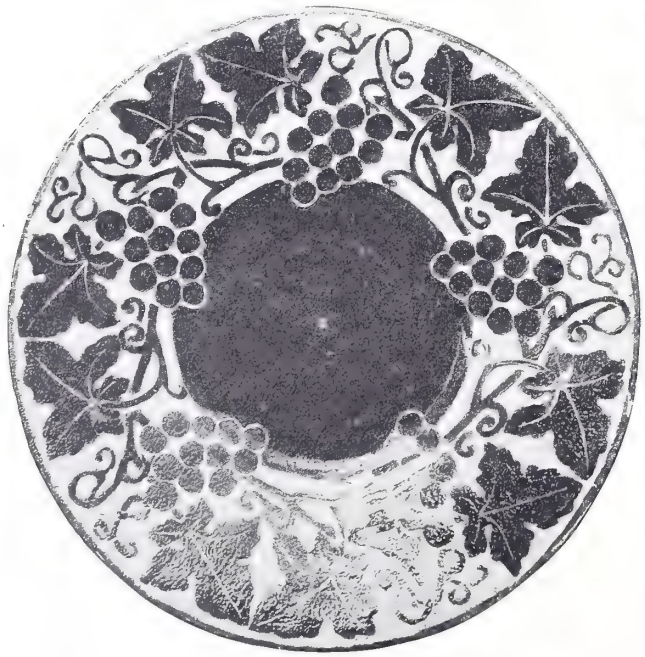
EMBROIDERED SATIN FACE SCREEN
BY OLIVE C. SUTTLE (LEEDS, VERNON STREET)

Concerning the works in other metals there is little to be said. The presentation key in copper and enamel by Mr. Henry Bingham of Doncaster was apparently the only example of its kind in the exhibition, although the key is an object that some of the great craftsmen of the past found pleasure in adorning. Alike with the key, the knocker should attract the student, for both are capable of endless varieties of decorative treatment, and it is to be hoped that the excellent knocker in bronze shown by Miss Gilfillan (Camden School) may be the forerunner of others to be shown at next year's exhibition of the National Art Competition.

A medicine cupboard in walnut, with decorations in gesso, by Miss Mary Shepley of Accrington School of Art, was notable for the ingenious manner in which representations of herbs and their names—feverfew, tormentil, tansy, poppy, and many more—were embodied in the



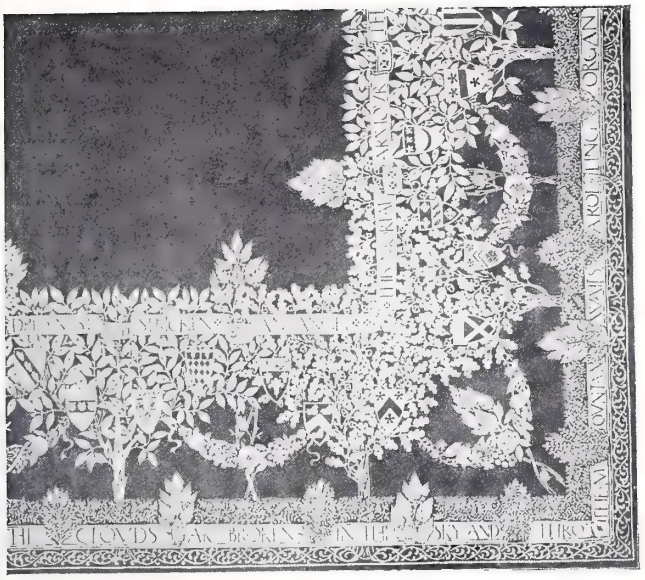
DESIGN FOR WALL-PAPER
BY BESSIE M. FRY (HORNSEY)



DESIGN FOR POTTERY PLATE
BY MURIEL V. SMITH (WIMBLEDON)

design. Of the few fans in the exhibition perhaps the best was one shown by Miss Eleanor M. Woolmer of the Ipswich School of Art, with figures painted on silk, representing a Bacchanalian procession or dance (see p. 295).

Among the designs for silk fabrics the brocade in blue-green and gold by Mr. Arthur Mottram of Macclesfield should be mentioned; and a good design for woven tapestry was sent from the same school by Mr. Eldred Wardle. Miss



DESIGN FOR LINEN DAMASK TABLE-COVER. BY ROBERT D. BURT (LAUDER TECHNICAL SCHOOL, DUNFERMLINE)

Bessie M. Fry of Hornsey School of Art showed a staircase wall-paper with a large, bold design that recalled pleasantly the patterns of the old chintzes; Mr. Robert D. Burt of Dunfermline (Lauder Technical School) an effective design for a linen damask table-cover; and Miss Olive C. Suttle of Leeds (Vernon Street) School of Art a satin screen with a design, chiefly in tones of green and blue, worked by herself. The examiners (Mr. Walter Crane, Mr. J. H. Dearle, and Mr. Frederick Vigers) speak favourably of the work submitted to them in the class of textiles, but point to the paucity of new motives used by the students.

The book-covers, collectively, were below the average of last year, but designs of interest were contributed by Mr. Alexander J. Vaughan of Camberwell, Mr. Arthur W. Freeman of Birmingham (Margaret Street), Mr. Charles Moore of Leicester, and Miss Florence Shuttleworth of Skipton.

In conclusion, special mention should be made of the still-life painting by Miss Margaret C. Free of the Polytechnic (Marylebone); the drawings from the nude by Mr. Arthur Mason of Birmingham (Margaret Street), to whom a gold medal was awarded; and the graceful modelled figure of a young boy by Miss Jessie M. Riding of the City School of Art, Liverpool.

The total number of works submitted for the Competition was close on ten thousand, all but 576 emanating from schools in England, and the number of awards (medals, book prizes and commendations) was 2011. W. T. WHITLEY.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—To the generosity of Rosalind, Countess of Carlisle, the British nation is indebted for several valuable accessions to its treasures in the shape of seven pictures, of which six belonged to the famous Castle Howard collection, whence came Mabuse's *Adoration of the Magi* acquired some two years ago for £40,000, chiefly through the instrumentality of the National Art Collections Fund. The works just presented by Lady Carlisle comprise *The Three Maries* by Annibale Carracci, *Landscape with a Shepherd* by Rubens, *Charity* by Lucas Cranach, *Mariana of Austria, Queen of Spain*, by Juan del Mazo, Gainsborough's *Portrait of Mrs. Graham as a Housemaid*, and a *Portrait of Descartes* by Mignard, all from Castle Howard, together with four religious subjects on one panel by Barnaba da Modena.



SILVER PENDANT SET WITH PEARLS BY ALICE SCOTT (BRADFORD)

The Carracci was purchased at the Orleans sale of 1798 by the then Earl of Carlisle for 4000 guineas, a very high price in those days; hence its selling value now must be enormous. The Gainsborough is an unfinished work, nearly 8 feet high, and it is said was left unfinished at the express desire of the Earl of Carlisle, to whom it was sent in that state; but it is of superlative interest as showing the painter's methods of work. The portrait of Descartes is a valuable document apart from its merits as a work of art, for the painter was a personal friend of the great philosopher, and we may conclude therefore that the presentment is as veracious as it is possible for any portrait to be.

In the letter by which Lady Carlisle signified her intention to present these valuable pictures to the nation there is a passage which should be treasured as much as the gift itself: "It is with the utmost gladness that I transfer these pictures from my keeping into the hands of the nation, as they will find a safe and lasting home in the National Gallery. Therefore, it is with eager pleasure that I hand them over. The more one thinks over the happiness of the pictures going home to their rightful place—where all pictures that have stood the test of time and secured a verdict in their favour should go—the more one wants to speed them on their way."

The recent exhibition of Mr. P. A. de László's portraits at Messrs. Agnew's gallery in aid of the funds of the Artists' General Benevolent Institution effectively demonstrated the capacities of an artist who has attained a position of great distinction in the modern art world. It showed admirably both the power and the variety of his achievement; and it was particularly significant in its revelation of his shrewd insight into character and of his skill in realising subtleties of personality. Mr. de László, indeed, is a painter of rather rare gifts, and his work is fascinating in its acuteness of observation and its frank directness of interpretation; he seems always to know so well what he has to do that he is able to solve with certainty the most difficult problems of technical procedure. The straightforwardness of his method never degenerates into mere executive display; the vehement actuality of his canvases is consistently tempered with refinement and grace of style and the brilliancy of his handling is always controlled by a true sense of artistic fitness. The examples which are given here of his more recent practice show effectively various phases of his art—the vigour and vitality of his portrait of Lord Roberts, the elegance and distinction of his painting of the Baroness de Baeyens, the dainty spon-



"MRS. HALDANE MACFALL" BY P. A. DE LÁSZLÓ



THE DUCHESS OF PORTLAND
FROM A CHALK DRAWING BY PHILIP A. LASZLO.

taneity of his sketch of Madame Montagu Jannez, and the powerful characterisation of his study of Mrs. Haldane Macfall claim the sincerest admiration, and not less worthy of attention is the delightful drawing of the Duchess of Portland as a typical illustration of yet another side of his practice. There is certainly no direction in which his work fails to appeal for the most serious consideration.

Mr. Tom Mostyn has just been exhibiting, at the Grafton Galleries, a collection of his paintings which by its admirably sustained interest and its definite assertion of his remarkable artistic personality made a most unusual impression upon all lovers of strikingly original art. For some years past Mr. Mostyn has been a man to whom attention could by no means be denied; he has ranked as a painter with a lofty conception of his responsibilities and with an essentially individual outlook, and he has produced much genuinely ambitious and accomplished work. But in this recent exhibition he has proved himself to be, beyond dispute, one of the most inspired romanticists that the British school can claim. He showed a series of pictures memorable quite as much for their qualities of imagination and poetic suggestion as for their robust charm of colour and their splendid confidence of technical statement; and he showed, too, in them, that he has the courage to break away from the ordinary conventions of pictorial art and to take without hesitation a line entirely his own. His place among the leaders of British art has been settled once for all by this exhibition.

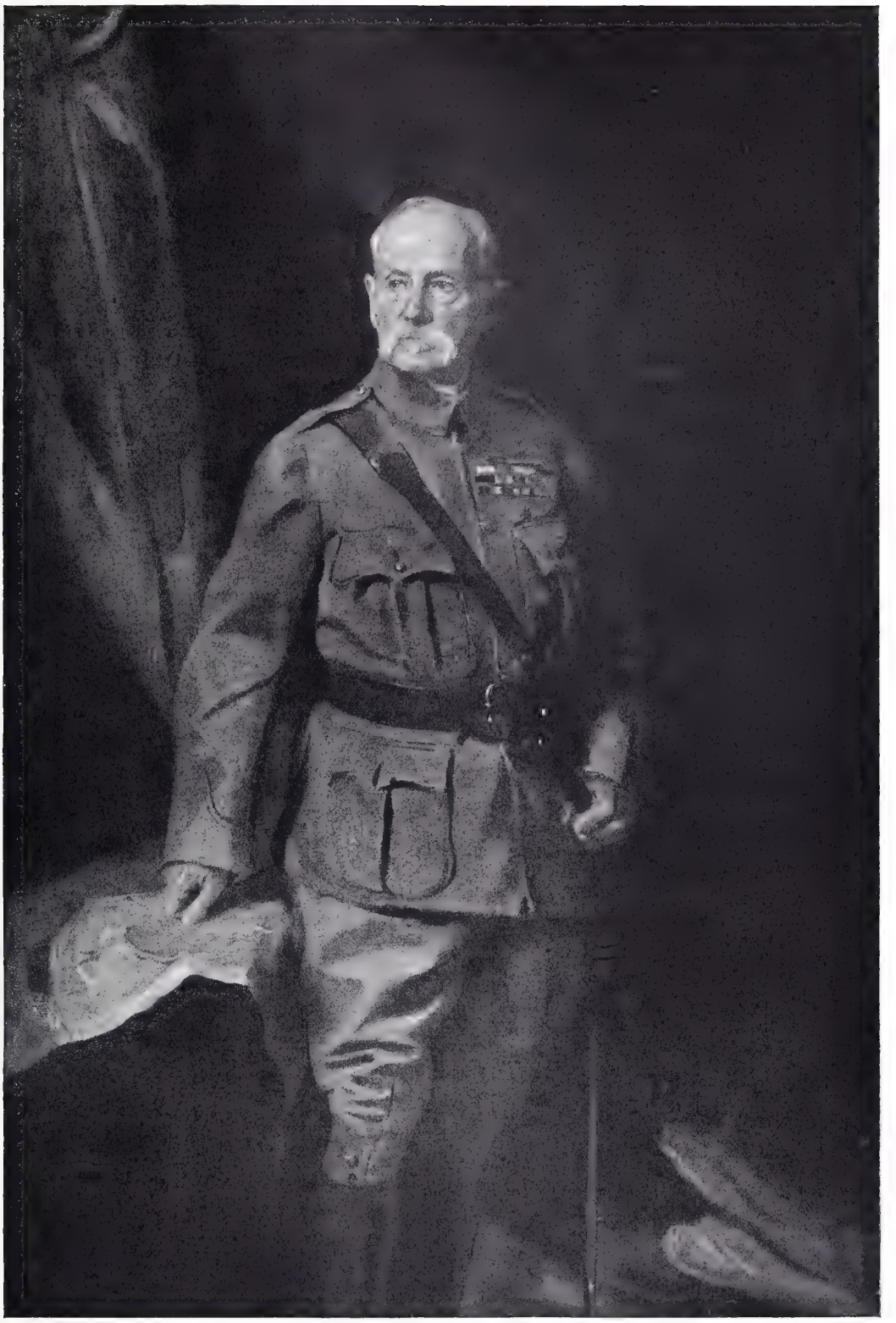
The Fine Art Society is just now holding an exhibition of etchings by modern Dutch etchers which deserves to be recorded as a quite convincing display of sound accomplishment. The chief feature of the show is a series of important plates by M. Bauer, the distinction of whose work, its originality of manner and charm of method are most attractively asserted. But there are, besides, notable things by Matthew Maris, Anton Mauve, J. C. Poortenaar, a young etcher of indisputable power and originality, and Witsen, whose firm and yet delicate technical quality makes his contributions of the greatest interest; and there are other works by Jan Boon, P. Dupont, Van Angeren, and one or two more which can be sincerely praised for their excellence of craftsmanship and their judicious regard for sane tradition.



"MADAME MONTAGU JANNEZ" BY P. A. DE LÁSZLÓ



"BARONESS DE BAEYENS"
BY P. A. DE LÁSZLÓ



(In the Memorial Hall, Eton College.—By permission of the Berlin Photographic Co., owners of the copyright)

"FIELD-MARSHAL EARL ROBERTS, K.G."
BY P. A. DE LÁSZLÓ

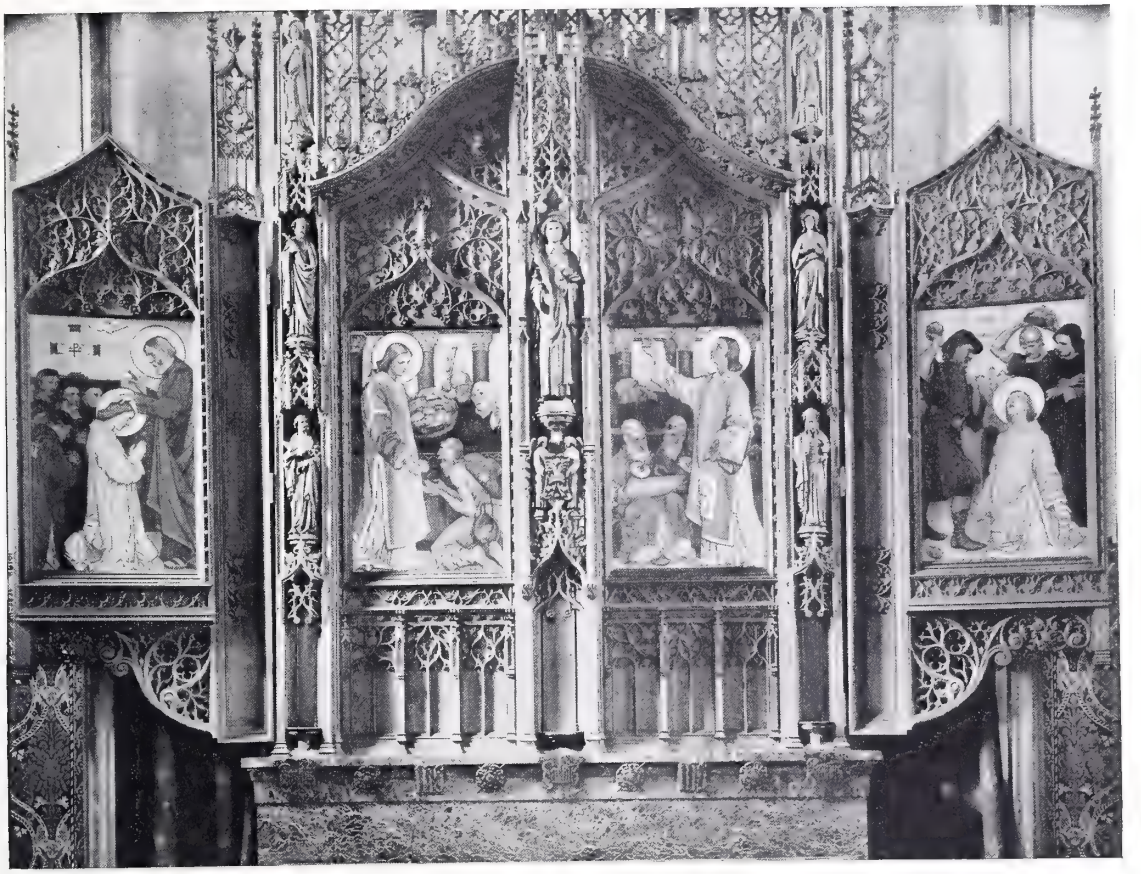
As an example of decorative sculpture the group, *Romance*, contributed by Mr. Gilbert Bayes to the recent exhibition of the Royal Academy, is of memorable importance. In his treatment of this group Mr. Bayes has chosen with sound discretion a middle course between too obvious realism and extravagant fantasy—his decorative convention is commendably intelligent and unspoiled by affectations which would imply a want of artistic sincerity on his part. The best characteristic of his design is, perhaps, its largeness of manner, its breadth and richness of technical quality; but it has, too, an agreeable suavity of line and a thoroughly judicious balance of masses. The forms have a certain sumptuousness that is distinctly satisfying and they are kept so well in harmony one with the other that each contributes in exactly the right proportion to the greatest effect of the work.

At Kettering, Northants, early last month, Earl Spencer, Lord-Lieutenant of the county, formally inaugurated the Alfred East Art Gallery, which has been erected by the Urban Council to house a fine collection of pictures and etchings recently presented by the distinguished painter, who is a native of the town.

BIRMINGHAM.—We illustrate another example of the successful collaboration of the architect and painter in church decoration, in the work of Mr. W. H. Bidlake, M.A., and Mr. F. W. Davies, R.I., who have recently finished the triptych at St. Stephen's Church, Newtown Row, a building designed by Mr. Bidlake. The triptych is designed on traditional lines with some original work in the detailing, and is constructed in fumed oak. In the centre is a large sculptured figure of St. Stephen, with two angels beneath bearing a shield on which are represented the emblems of his martyrdom—on each side are figures of the Madonna, St Joseph, St. Peter and St. Paul. The subjects of the panels painted by Mr. Davies represent appropriately the four chief events in the history of St. Stephen, his Ordination, his ministrations to the poor, his summons before the Council for blasphemy, and his Martyrdom. The mediæval treatment of these is in harmony with the Gothic design employed both in the triptych and the church. The paintings are executed in spirit fresco on mahogany panels and are exceedingly succesful in their rich and harmonious colouring. A. McK.



"ROMANCE" BY GILBERT BAYES



TRIPTYCH IN ST. STEPHEN'S CHURCH, NEWTOWN ROW, BIRMINGHAM. DESIGNED BY W. H. BIDLAKE, M.A., ARCHITECT. THE FOUR PANELS PAINTED IN FRESCO BY F. W. DAVIES, R.I.

(See Birmingham Studio-Talk, p. 306)

BERLIN.—The Grosse Berliner Kunstausstellung promised this year to be a "Jubilee" display, and failure to meet the natural expectations aroused by the use of this term has led to a disappointment. A Jubilee undertaking ought to have culled the very best fruits from the art production of the last twenty-five years, and while giving due prominence to representative names should have called attention to rising talent. As it is, the exhibition serves as a demonstration of the high state of our architecture, but offers an insufficient valuation of our flourishing graphic arts and sculpture, and a somewhat indifferent characterisation of German painting. Yet no accusation of bias can be raised, since Secessionists as well as Academicians have been invited. The selection of such artists as Stuck and Schönleber for "one-man" shows is rather puzzling. Franz von Stuck, with his erotic gloom and Roman modernity, is, in spite of his eminent abilities, no proper central figure for a Jubilee exhibition, and the space set apart for the amiable Schönleber appears too large for his quiet appeals.

The best contributions to the exhibition are to be found in the retrospective section, where Prussia and the various German cities exhibit. Anton von Werner proves the magnet of the exhibition with an exact and distinguished historical *œuvre* abounding in excellent portraiture, while a miniature masterpiece of realism is Menzel's *Gastein Procession.* Skarbina is well represented by a decorative nocturne with a political motive, and national differences are cleverly contrasted in Kampf's episode from the Napoleonic war period. All the technical charms of the old Dutch interior painters are to be enjoyed in Claus Meyer's work. Klein-Chevalier revels in a rich palette, and Secessionism arrests attention in a cabaret duo by Leo von König. One can follow the course of development from idealising realism to resolute naturalism in the animal pictures of Meyerheim, Friese, Frenzel, and

Zügel in landscapes by Hertel. Salzmann, Jacob, Vinnen, and Olde; in portraits by Count Harrach, Angeli, Stauffer-Bern, Gussow, Vogel, Meyn, and Burger.

The diversity of German painting is best displayed in the collections representing the chief towns, which form the oasis of this show. Munich, in spite of much modernity, at once proclaims itself the home of the broad and decorative indoor method which prefers local colour. Here Carl von Marr has won especial honour with his *Youth of Nain*; Gröber furnishes a vivacious scene from the life of gay art students; Exter's peasants look somewhat hard in tonality; Püttner's rather trivial soldiers refresh the eye by pleasing colour, and a lady's portrait by Leo Putz is remarkable for directness and distinction. Friedrich Stahl again cleverly satirises early Renaissance masters. Technical exquisiteness can be enjoyed in the work of Leibl and Thor, and psychological acumen marks that of the portrait painter Samberger. From G. Schuster-Woldan as well as Geffcken and Hengeler come interesting items, and among the landscapists Urban and Becker are to be noted. In the Dresden group, where conservatism as well as progressivism are leading principles, Klinger arouses deep feeling by the tragic simplicity of his austere *Pietà*, and R. Müller's *Nun* impresses the beholder by the pathos of youthful resignation. Zwintscher, Unger, and Lührig are well represented, and Kuehl, Bantzer, and Dorsch are all in evidence as characteristic exponents of the modern spirit. In the Karlsruhe section the predominance of sound realism ennobled by delicacy of feeling gives dignity to this group, in which Schönleber, Thoma, Boehme, Baisch, Bergmann, Volkmann, F. Keller, Volz, Fehr, and Schmid-Reutte form a victorious phalanx. The Weimar section shows the ascendency of realism over academicism. Here Fritz Mackensen has achieved success with the solemn moorland types of his *Divine Service*. Melchers, Thedy, and Hagen are not effectively represented, and arcadians like L. von. Hofmann and Höger do not figure to advantage. The keynote of the Stuttgart contribution is a modernity showing the naturalistic instinct



"LYRICAL POETRY" *(Grosse Berliner Kunstausstellung)* BY CONSTANTIN STARCK



"SUMMER CLOUDS OVER THE VALLEY OF THE MAIN" BY FRIEDRICH KALLMORGEN

(Grosse Berliner Kunstausstellung.—By permission of Ludwig Möller, Fine Art Publisher, Lübeck and London)



"DIVINE SERVICE" BY FRITZ MACKENSEN

(Grosse Berliner Kunstausstellung.—By permission of Messrs. Velhagen and Klasing)

wisely controlled by refined selection. This is exemplified in the war scenes of Haug, the figure subjects of Weise and Faure, and the landscapes of Reiniger, Grethe, and Pleuer. Vienna is successfully represented by painters like Huck, Jettmar, Bacher, Ebstein and its well-known group of portrait painters.

In the numerous other rooms only a few pictures call for particular attention. Herbert Arnold again gives proof of exceptional power in the conception and treatment of his dramatic vision *The Death Riders*. A Biblical subject by H. Vogel arrests attention, but on closer inspection one misses the spirit of sanctity. Looschen fails to convince of a mission for monumental painting, whilst Koberstein proves himself a skilful wall-decorator, and Raffael Schuster-Woldan appeals to artistic minds with his hymn to female beauty. Kiedrich demands notice for a fine study of morning sunlight, and Schlichting for originality as a painter of nocturnal Berlin. Bracht is not so adequately represented as his pupils Langhammer, Ter Hell, Wendel, Kayser-Eichberg, and Uth. Kallmorgen again wins sympathy, but painters of his training such as Türcke, Köcke, Liedtke, and Wildhagen have nothing new of outstanding interest for us. The young painter Otto Heinrich makes a good impression, and Roloff and Eichhorst deserve closer inspection for pictorial finesse. Among the portraitists Hellhof should be remembered for taste and felicitous arrangement in female portraiture, while the male sex is best rendered by Vogel, Schulte im Hofe, Röbbecke, Herz, and Ziegler. When we have mentioned some figure pictures by Angermeyer, Ploutke, and Ernst Liebermann, the street scenes of Höniger, studies of ducks by Köster, interiors by Brandis, and still-life pieces by Bloos, Albrecht, Eickhoff-Reitzenstein, Preussner, and Wolfthorn we shall not have left many works of merit unnoticed.

Amongst the works of sculpture only a few striking exhibits are to be found. Here Lederer, Starck, Pagels, Brütt, Cornelia Paczka, and Janensch offer work of interest. All the best names are to be found in the graphic section, yet this collection cannot be considered an impressive representation of the vital aspirations cherished within this domain. J. J.

PARIS.—From time to time the various galleries in Paris give one an excellent opportunity for studying the work of those who may or may not have evaded notice in the larger Salons, and not amongst the least of such exhibitions are those held in the galleries of Messrs. Chaine and Simonson. Amongst the most recent shown there the forty-one coloured chalk



"RETOUR DE LA CHASSE" FROM A PAINTING BY E. HILDA RIX



"TROIS AMIS." FROM A DRAWING IN COLOURED CHALKS BY E. HILDA RIX.



"MARCHANDE DE LÉGUMES, ÉTAPLES." FROM A DRAWING IN COLOURED CHALKS BY E. HILDA RIX



THE LATE GASTON LA TOUCHE IN HIS STUDIO
(Photo, H. Manuel)

drawings and four paintings in oil by Miss E. Hilda Rix, a native of Melbourne, Australia, were decidedly interesting. In the chalk medium Miss Rix made some thirty-two drawings amongst the moving crowds in Morocco, sketching the various types in the market-places despite the religious objection of the Moors to being drawn. The accompanying reproduction of her *Trois Amis*, though slightly reduced in size, gives one an excellent idea of the original, and from the same series the French Government purchased her *Grand Marché, Tanger*. Her *Marchande de légumes* is charmingly characteristic of life in the old-world town of Étaples, while the reproduction of the *Retour de la chasse* shows that her ability with the brush is by no means inconsiderable. E. A. T.

French art has suffered a great loss by the death of Gaston La Touche, who passed away while at the full tide of his talent, and at a moment when his work was becoming every day more and more appreciated, and when numerous commissions were flowing in to his studio at Saint-Cloud, in the old house where he was born in 1854 and lived all his life. An admirable water-colour painter, he restored this *métier* to popularity, and founded the Société Internationale de la Peinture à l'Eau. As a painter in oils he excelled in turn in the regions of decorative art, religious painting, portraiture, landscape, and *genre*. In all these branches his work was original and seductive, and throughout he was unquestionably a master. For some months he held the position of president of the section of painting at the Société Nationale. While remaining resolutely modern in his outlook, he founded the Société des Amis de Saint-Cloud to protect from vandalism all the natural and artistic beauties of the district. Much beloved by all his confrères, La Touche was a man of noble character and a great artist. H. F.

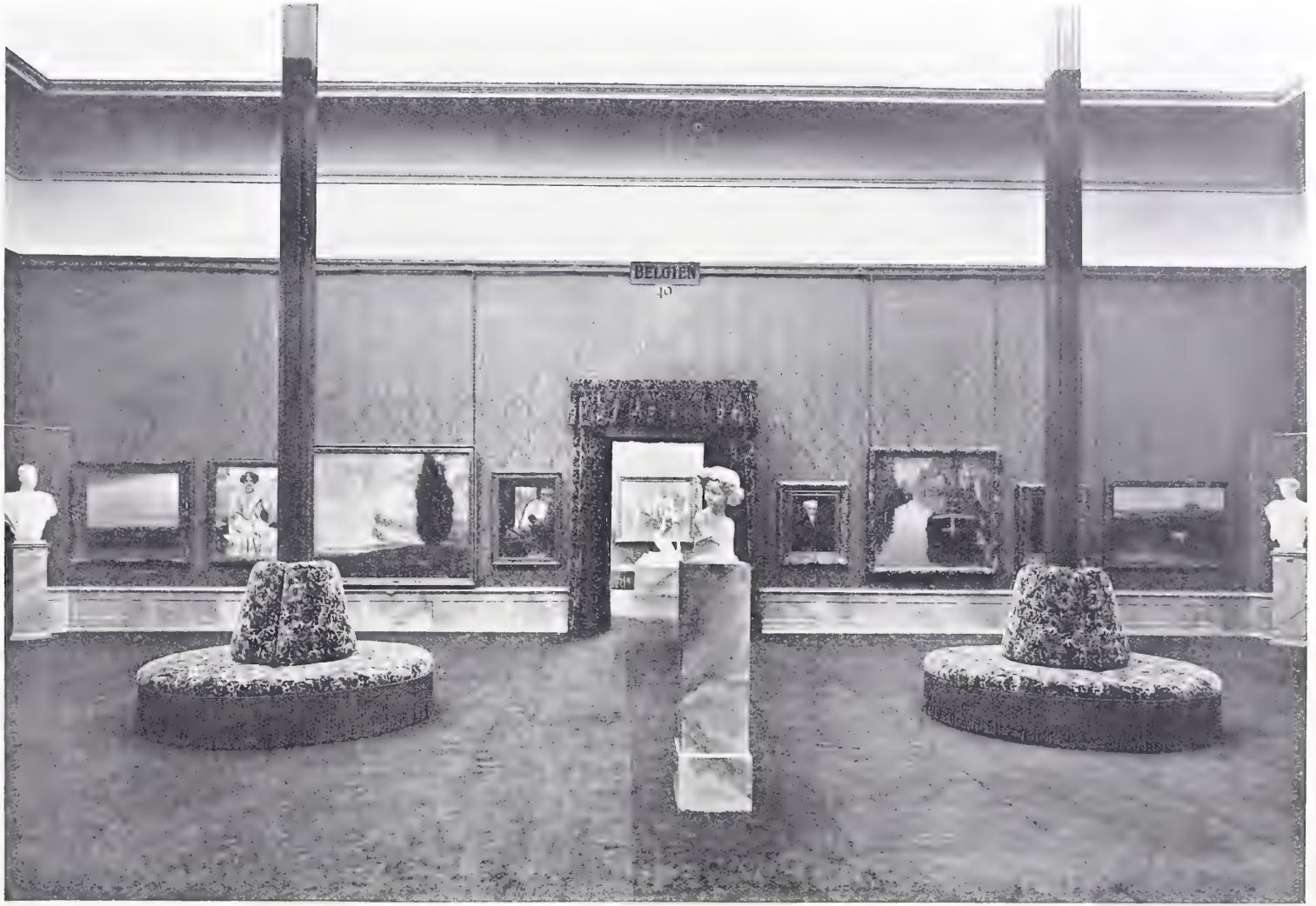
MUNICH.—At the International Exhibition of Fine Art here, which must be accounted in every respect a very important manifestation, Belgian art has achieved a remarkable success. Together with the



"PRINCESSE MARIE-JOSÉ" BY VICTOR ROUSSEAU



THE BELGIAN SECTION AT THE INTERNATIONAL ART EXHIBITION, MUNICH



THE BELGIAN SECTION AT THE INTERNATIONAL ART EXHIBITION, MUNICH

large white gallery of the Secession and the series of exquisite little *salles* arranged by the architect Kotěra of Prague, the two rooms set apart for Belgian art are generally regarded as forming the *clous* of the exhibition. The organisation of the Belgian section was entrusted to M. P. Lambotte, Director of the Ministry of Fine Arts, and he has indeed done wonders. The carefully selected pictures are admirably hung against a rich old-gold tapestry, and the velvet with a pattern of deep red roses of which the portières and covers of the divans are made, together with the dark blue carpets, compose a very becoming setting for the Belgian works.

The first room contains works by Léon Frédéric, whose *Le retour de la procession* we illustrate, Albert Baertsoen, Fernand Khnopff, Rassenfosse, Donnay, H. Cassiers, Delaunois, Jefferys, De Sadeleer, and Mlle. A. Ronner, as well as portraits by J. de Lalaing, Cluysenaar, De la Hoese, and Hermans. In the second room are hung pictures by E. Claus, F. Hens, T. van Rysselberghe, E. Laermans, Smeers, Wytsman, Oleffe, Marcette, and also a very fine nude by Ciamberlani. The etchings and engravings by H. Meunier, Van der Loo, and Langaskens, inserted in certain panels, make a very good effect. Sculpture is represented in particular by an important contribution from the great Walloon sculptor Victor Rousseau, comprising his exquisite bust of the Princesse Marie-José, which we reproduce, and busts of the King and Queen of the Belgians which have never before been exhibited. Works by G. Minne, P. Dubois, Braecke, Samuel, Huygelen, Van Biesbroeck, and G. Charlier are tastefully displayed here and there. This comprehensive ensemble gives a very just and at the same time a very favourable idea of Belgian art, and it evinces once again the ability and excellent taste of M. P. Lambotte.

F. K.

MILAN.—Mosè Bianchi, who must be reckoned as one of the most important of modern Italian artists, though one of the least well known outside his own country, was by nature intended to be a painter, and would indeed have instinctively become one even had there never existed such a place as the Académie des Beaux-Arts of Milan, where, side by side with Giuseppe Bertini, he studied painting. Born at Monza near Milan, on October 13, 1840, he showed from his tenderest years a decided aptitude for painting. His father strongly urged him to enter upon a business career as offering a



"LE RETOUR DE LA PROCESSION" BY LÉON FRÉDÉRIC

more certain livelihood than art, but Mosé followed the desire of his heart.

A disciple of Bertini, Bianchi soon showed that his temperament chafed under the restrictions of academic teaching—his soul longed for the open air, for life, for movement. At the time of his *début* as an artist painters were divesting themselves of the cloak of romanticism, and historical painting was beginning to attract all their attention. On all sides huge cartoons, great canvases, were being executed in a stilted manner and in a conventional style that left all life outside the picture. Even Bianchi was not able to dissociate himself from the general craze and contributed to the mass of historical paintings that were being executed on all sides certain pictures full of conventional beauty, done in such a manner as to prove him a master of the academic style.

Fired with the desire to avenge his country's wrongs, Bianchi paid his tribute of patriotism to his fatherland as a volunteer under Garibaldi in 1859. It was a time of unbounded enthusiasm for the independence of Italy, but I should have omitted any reference to these military incidents were it not that on this occasion the painter evinced that rebellious spirit —he was once actually taken prisoner—which is the foundation of all his artistic work. Bianchi was politically a rebel, and artistically a rebel and an innovator who, without attaching himself to, or identifying himself with, the symbolists or luminists, without propounding new theories, set himself steadfastly to study the beauty which he saw all around him, quietly and independently, and continued in that study till he died in 1904.

As *mariniste* Bianchi was excellent, and both Venice and Chioggia, which afforded him the theme for many a seascape, count him as among their most powerful painters. Chioggia especially has given the Lombard artist many a subject, the calm or the violence of her waters has often proved seductive to his brush, but he died without having said the last word in paint about Chioggia, the light of his eyes and ideal of his æsthetic taste. Though primarily a sea painter, however, Bianchi wrestled with the problems of figure-painting with a power and complete understanding which I would especially commend to the reader's notice. The *Girl of Chioggia*, which we reproduce, is an evidence of his wide knowledge; while the portrait of his father shows us with what consummate skill he could deal with the intricacies and difficulties of portraiture. In certain pictures Mosé Bianchi evokes reminiscences of the ordered and scrupulous



"A GIRL OF CHIOGGIA" BY MOSÉ BIANCHI
(Owned by Sgr. Luigi Ponti)



(Photo, L. Bianchi, Monza)

"AT CHIOGGIA." BY MOSÉ BIANCHI

correctness of Meissonier or of Fortuny. *Fêtes galantes*, pictures of graceful and elegant women or of rococo masqueraders, were not infrequent subjects of the Lombard artist's brush, and in this series of works I remember a very fine study of a soldier of the seventeenth century, now in the Musée Civique at Milan. He also made some essays in the art of fresco-painting, and achieved success also in this branch of the subject.

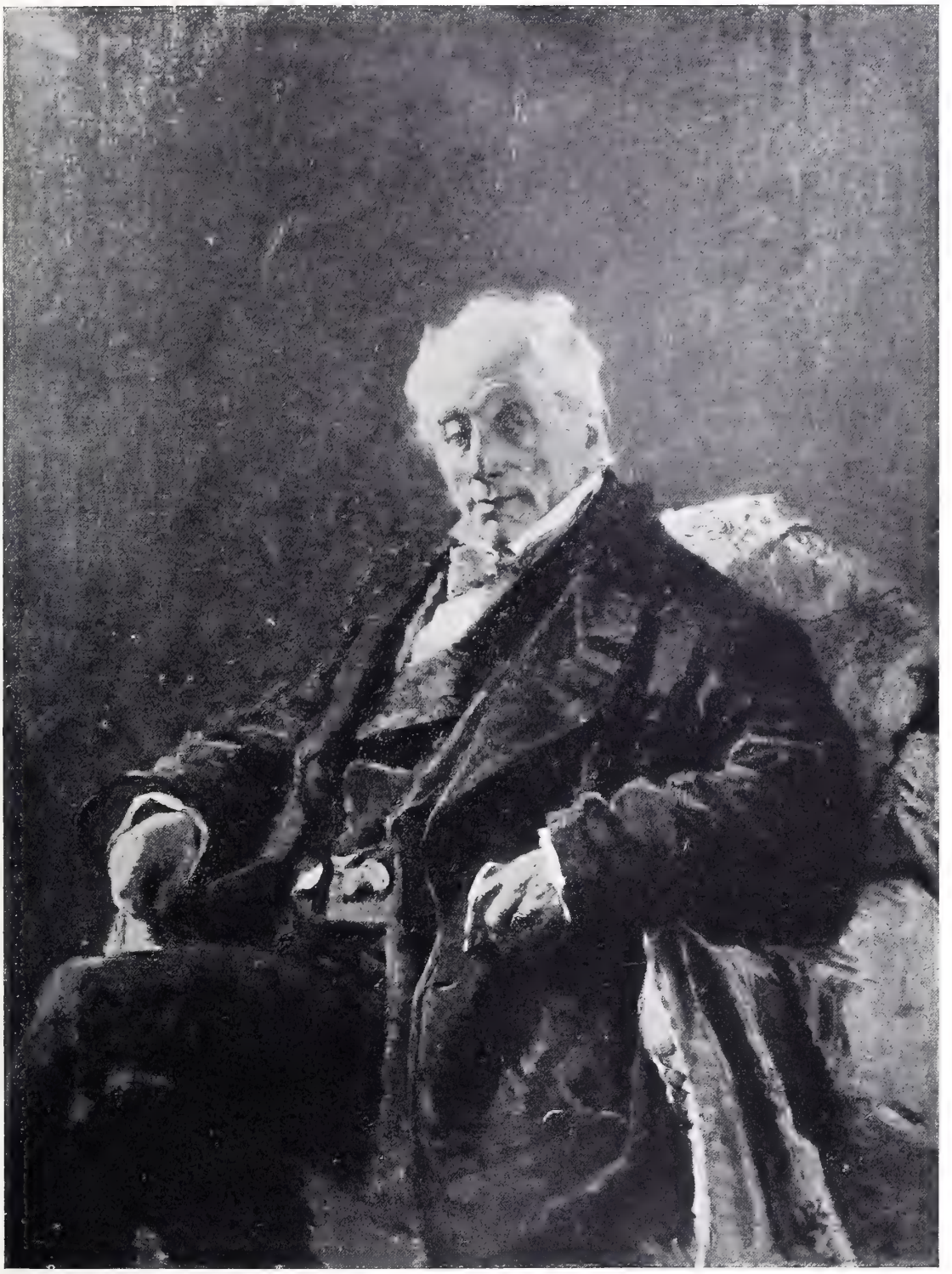
A close friend of Cremona, Mosé Bianchi was not possessed of such pronounced individuality as his confrère, but he had a bolder technique and more emotional qualities. They were, however, alike in one thing, and that is in the good influence they exercised upon the young painters of Lombardy. They were both of them implacable opponents of academic art teaching; both were gifted with a great sense of colour and with the power of setting down on canvas the aspects and characteristics of modern life, and the present-day school of painting in Lombardy descends straight from these two men, like a stream flowing from a spring.

Like Cremona, Bianchi encountered strong opposition from mediocre painters, who enjoyed a far greater measure of popular success. When the professorship of painting in the Turin Academy became vacant in 1889 he put up for it, hoping to draw from the post some small salary to assure him the necessaries of life; but he saw an artist of far inferior ability triumph over him, and later when he tried again for the post he was again unsuccessful. After he had been for some time teaching elementary drawing in the Collegio Reale delle Fanciulle at Milan, he once more entered as candidate for a professorship at the Academy of Venice, and was successful. This gave him the chance of going to Venice and Chioggia, which had inspired him with dreams of a masterpiece. Alas! they were only dreams, for he died without painting the picture of his imagination.

Bianchi's pictures are rich in beauties, and posterity will surely recognise in the painter's versatility and in the excellent work of his brush the power and splendour which the artist's own modesty would not let him see. He was a prolific worker, and had to shut his eyes to his straitened circumstances, though he was keenly alive to them. He died, however, unembittered, and I am sure never repented having rejected the career his father had mapped out for him. ALFREDO MELANI.



"THE RETURN OF THE FLOCK" *(The property of Sgr. G. Suvini)* BY MOSÉ BIANCHI



(Photo, L. Bianchi, Monza)

PORTRAIT OF THE ARTIST'S FATHER. BY MOSÉ BIANCHI



"OLD FLEMISH KITCHEN" (WATER-COLOUR) BY GUSTAV BÖHM
(Künstlerhaus, Brünn)

VIENNA.—The Spring Exhibition at the Künstlerhaus at Brünn was of more than usual interest, containing as it did a collection of pictures by that fine artist Hugo Baar, whose loss is so deeply deplored. No artist was more successful than he in recording the beauties of his native Moravia, and in particular he excelled in depicting the country under a delicate mantle of snow. Several of these winter landscapes of his were exhibited, as well as scenes from Volendam and other places in Holland, whither he was journeying when death overtook him. Interesting landscapes were also contributed by Anton Novak, Adolf Wolf-Rotenhain—a highly promising artist with a special gift for figural landscapes—Leonhard Schuler, Ludwig Ehrenhaft, Ludwig Wieden, Adolf Kaufmann, Alfred Milan, and Hugo Charlemont. Gustav Böhm's themes were again Flemish interiors, handled in a sympathetic manner, the water-colour *Old Flemish Kitchen*, here reproduced, being a notable example. Johann Viktor Krämer's pictures, chiefly figural, treat of scenes and life in Morocco, which he handles in a strong and virile manner, but Carl Thuma's motives are all taken from his native country Moravia, to which he is warmly attached. Gottfried Czermak, who arranged the various rooms, showed some highly interesting interiors and objects of decorative art.

Hans Frank has for the last few years exhibited at the



"THE APPLE-TREE" (WATER-COLOUR) BY HUGO CHARLEMONT
(Künstlerhaus, Brünn)



"EARLY AUTUMN EVENING IN SANDGRUBE" BY CARL THUMA
(Künstlerhaus, Brünn)

Secession, but not till last autumn, when his varied productions were assembled for the first time, could the wide range of his art be properly appreciated. The collection contained some large landscape paintings remarkable for their breadth and depth of treatment, and numerous etchings, aquatints and woodcuts, the subjects being chiefly animals and landscapes. Birds are his favourites, and his treatment of them, founded as it is on close observation, at once impressed critics and public alike. The two aquatints here reproduced will show how sure the artist is in his methods. As a wood-engraver he has accomplished some fine work, carried out by methods of his own. He cuts his own blocks, choosing the wood himself, and his tools are made to his own requirements. From his childhood a lover of animals, he early began to study their ways, and became a constant visitor to the Schönbrunn Zoological Gardens. Later he kept birds in his studio, where he could be in closer contact with them and learn their habits.

At recent exhibitions of applied art in Vienna many fine specimens of jewellery have been shown and elicited admiration; especially noteworthy is the work of this character produced by the Wiener Werkstätte. Prof. Hoffmann's work is well known



"LANDSCAPE" FROM A COLOURED WOOD-ENGRAVING BY HANS FRANK



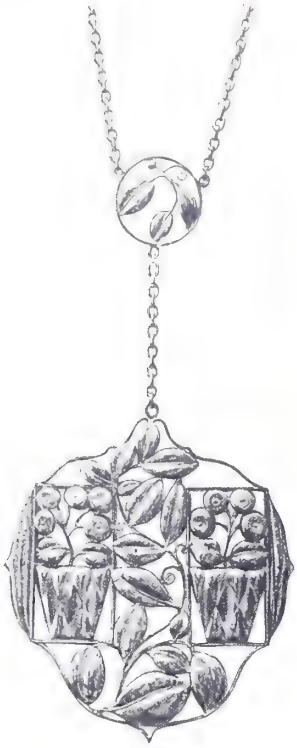
"LAKE EAGLE OF SILESIA." FROM AN AQUATINT BY HANS FRANK



"BLACK EAGLE OF TYROL." FROM AN AQUATINT BY HANS FRANK



1. CHASED SILVER NECKLACE SET WITH PEARLS AND DIAMONDS



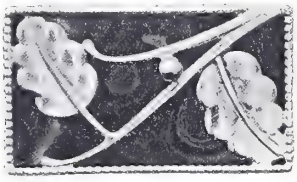
2. GOLD PENDANT



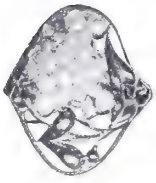
3. BROOCH, GOLD WITH PEARLS



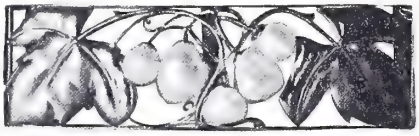
4. PENDANT, GOLD AND MALACHITE



5. BELT CLASP, SILVER



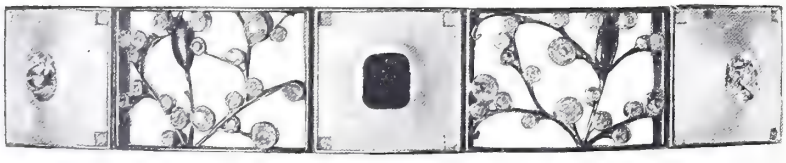
6. GOLD RING WITH BRILLIANTS



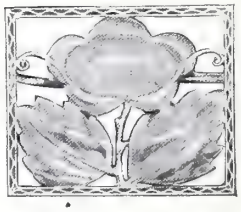
7. NECKLACE CLASP, GOLD WITH PEARLS



8. GOLD RING WITH BRILLIANTS



9. CHASED GOLD NECKLACE WITH BRILLIANTS AND EMERALDS



10. GOLD AND OPAL BROOCH

JEWELLERY EXECUTED BY THE WIENER WERKSTÄTTE, VIENNA, FROM DESIGNS BY PROF. JOSEF HOFFMAN (FIGS. 2, 3, 4, 6, 8) AND EDUARD WIMMER (FIGS. 1, 5, 7, 9, 10)



"THE WARSAW SCIENTIFIC SOCIETY" BY STANISLAW LENTZ

to the reader. He is more severe in his designs than Eduard Wimmer, but there is a peculiar fascination in this severity. Prof. Hoffmann is always original, but he never seeks after mere effectiveness; his aim is not to produce something different from his brother artists but to create an object which is really a work of art in the highest sense of the term. He prefers repoussé gold or silver as materials in which his designs for jewellery are to be executed, and his knowledge of these metals is such that he can produce exquisite tones and shades in their manipulation. Eduard Wimmer's designs are more graceful, more dainty, they emanate from a mind rich in fancy with a penchant for flowing lines. Like Prof. Hoffmann he is a keen student of materials, and he knows exactly what their possibilities are. Reference to the accompanying illustrations will show the different styles of these two gifted artists. A. S. L.

WARSAW.—The portrait group of which a reproduction appears at the top of this page has a somewhat singular history. It represents the leading members of the Warsaw Scientific Society and was recently presented to the Society by the painter, Stanislaw Lentz, a native of Poland. Some two or three years ago a wealthy inhabitant of Warsaw, impelled by a strong desire to bring about a revival of Polish historical painting, which after the death of Jan Matejko underwent a marked decline, initiated a competition for a painting which should have as its motive some incident in Polish history. As was to be expected, in view of present-day tendencies in art, the result of this competition was very meagre, but to the astonishment of jury and public alike there figured among the works sent in (comparatively few in number) this portrait group painted by Stanislaw Lentz. The painter was apparently of opinion that a gathering of the leading men of science in Poland—among them being Professors Jablonowski, Korzon, Dikstein, Chlebowski and others—was essentially an historical incident. It is, of course, a matter of indifference whether we concur in this view or not; at all events, as a work of art Lentz's great canvas was in the very front rank of the competing pictures, and modern Polish painting, especially in so far as the art production of Warsaw is concerned, has been enriched by a very capable and mature piece of work.

Stanislaw Lentz, who is now at the head of the Warsaw School, belongs to the older generation of



"THE GIRL AND THE NET" BY MRS. LUCIA FAIRCHILD FULLER
(Philadelphia Exhibition of Miniatures)

Polish painters. He was born in 1862 and received his artistic training in Cracow, Munich, and Paris; and his work shows strong traces of the traditions of the Munich Academy. He is almost exclusively a portrait painter, and his talent in this field is revealed pre-eminently in his masterly handling of form and his acute discernment of his sitter's characteristics, which indeed frequently betrays a slight tendency to caricature. But did not Ingres say that in a good portrait there is always an element of caricature? In this respect Lentz reminds one somewhat of Daumier, though his teachers are to be sought among the great Dutch masters, and Hals perhaps more especially. As a colourist the Polish artist is less interesting, and most of his pictures give one the impression of being almost monochromes.

P. E.

PHILADELPHIA.—The Eleventh Annual Exhibition of Miniatures, held recently at the Pennsylvania Academy of Fine Arts, included one hundred and eleven contributions from contemporary American painters *in petto*, tastefully grouped on the walls of one of the galleries contiguous to the annual show of the Philadelphia Water-Colour Club. All the exhibitors, with a single exception, were women, very probably owing to the fact that this particular form of art appeals with a peculiar sense of fitness to the feminine fancy, although we know that the most appreciated miniature painters of the eighteenth century were men who were quite as successful in the rendering of the delicate stippling and cross-hatched effects that we find to-day in the work of our women artists. One associates almost inevitably the beautiful dress of that period with the work of these painters. The subjects of the most successful modern painters of miniatures, most likely owing to the lack of the picturesque in the costume of to-day, show a decided departure from the traditional portraits. Miss Laura Coombes Hills, for instance, exhibited a group of works depending for their charm upon qualities not usually found in the historical examples. Among these her beautiful *Psyche* attracted favourable notice, although she also showed a number of idealised portraits. *Miss Dora Wetherbee*, by Miss Sally Cross, was excellent in management of unaffected pose and simple drapery. Miss A. Margaretta Archambault's portrait, entitled *La*



"THREE LITTLE SISTERS" BY MRS. MARGARET KENDALL



"PSYCHE" BY LAURA COOMBES HILLS

Débutante, of a well-known figure in the social life of Philadelphia, deserves particular mention. Good drawing and beautiful imagery characterised Mrs. Fairchild Fuller's *The Girl and the Net.* Every evidence of a successful effort was shown in the portrait of *Mrs. Frank Lawrence Stiles* by Mrs. Edna Huestis Simpson. Mrs. Emily Drayton Taylor's portrait of *Master Albert M. Patterson*, and *Three Little Sisters* by Mrs. Margaret Kendall, showed very penetrative study of child-life, and were quite satisfactory from the artistic point of view. E. C.

TOKYO.—The Jitsugetsu-kai (the Sun and Moon Society) held its twelfth exhibition in Uyeno Park recently. This society of artists was founded by Okakura Shusui in 1900 with the object of encouraging not only the Japanese but the Western methods of painting as well, and also sculpture, and is under the presidency of Viscount Kaneko. The founder was a *monjin* of Kano Hogai, and this year he exhibited *Kwannon*, *Horaizan*, and *Eight Scenes of Shosho*, all showing the characteristics of the Kano school to an almost extreme degree. Nemoto Setsuho, an artist following the Shijo style and a pupil of Araki Kwampo and Yauchi Baishu, showed some good qualities in his exhibits. Sakamaki Kōgyo, a pupil of his father Tsukioka Hōnen and later of Ogata Gekko, showed *Okina*, a subject from the *No* drama, whence all his motives are derived. Mio Goseki, a Shijo school artist, and a *monjin* of Ōhashi Suiseki, of Ogaki, who is now seriously ill, exhibited his uncommon skill in drawing tigers, in which subject his teacher has long been famous. Among other supporters of this society not already referred to may be mentioned Honda Tenjo, Ogata Gekko, Yauchi Baishu, Yamamoto Shoun, and Nomura Sekko.

The same society exhibited the last work of Nemoto Shōkoku, who was one of its most influential members until his death, which occurred quite recently. The subject was *A River Scene*, and the delicate and life-like depiction of carp in the water revealed his unusual skill in this particular



"KWANNON." BY OKAKURA SHŪSUI

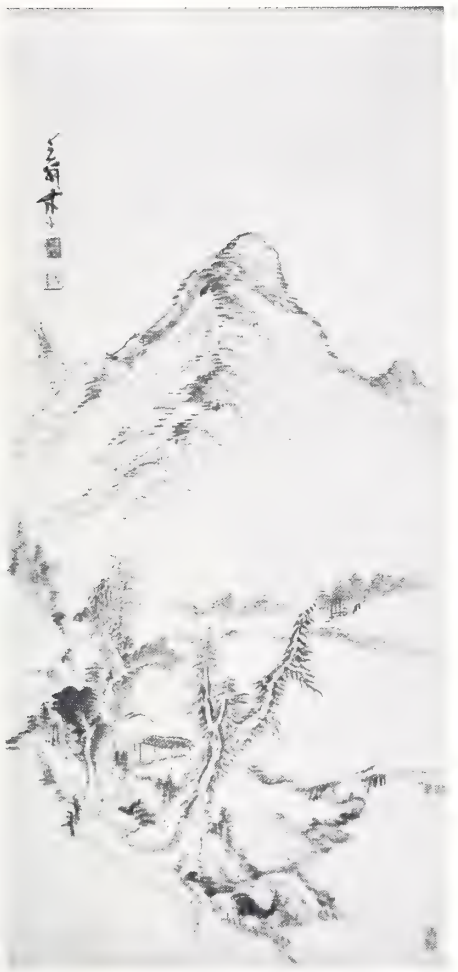
subject, carp and horses having been his favourite motives, though he also had talent for figures. Chinsetsu is his other *gwago* or *nom de plume*. It is made up of two characters: *chin* meaning pillow; *setsu* denoting snow. This was given to him by his master Sugitani Sesshō, and in connection with it there is an interesting story. Shōkoku was extremely poor and lived in a room of a dilapidated hut. When he awoke one morning he found himself covered with snow that had been blown in during the night through the cracks in the walls and roof. When he spoke of this to his teacher in course of a conversation that day a new *gwago*, Chinsetsu (Pillow-snow), was given to him.

The devotion of Shōkoku to his master was beautiful beyond words. Until his death he used to say that there was not a single day but that he thought of his teacher, who predeceased him by some eighteen years. He built a monument to his memory at Mukojima, Tokyo. Shōkoku, like his teacher, was very fond of travelling, especially climbing mountains. There is hardly any mountain of note in Japan which he did not climb. He was very observant, and tried to draw everything he saw or heard. Because he was fond of watching the flames he used to assist the maid in the kitchen. He was admired by many for his beautiful simplicity of mind and beloved for his kind sympathetic heart. In this also he was like his master, who, when he died in 1895, divided everything he possessed among all his friends and acquaintances, even the milkman and the greengrocer who dealt with him not being forgotten, the persons remembered in his will numbering no less than 180. Shōkoku never grumbled in poverty, being always conscientious in his work, regardless of the remuneration. He painted a large number of pictures during our war against Russia, and gave the money he got for them to the war fund. He was fifty-five years of age when he died, and left a son, Setsuhō, an artist of considerable merit.

The drawings of Kodama Kwatei, one of the most popular artists in the Nanga style of modern times, whose recent death was deeply mourned, are now much spoken of and admired. He was born seventy-three years ago at Shibu-mura, a small village in the province of Shinano. When a mere boy, a great future was prophesied for him by Sakuma Zozan. He studied Chinese classics under Onozawa Sensai, and took lessons in drawing from Sakuma Unso, a *monjin* of Chinzan. Later he studied the Zen with Adegami Baisen, head priest of the Sairakuji temple at Odawara, whither Kwatei subsequently went, teaching Chinese classics to the young priests there while he himself pursued his study of Zen. At the age of twenty-six Kwatei left his home with a paint-brush to roam all over the country for the perfection of his art. During his wanderings he became a *monjin* of Hine Taizan in Kyoto, and on his second visit to that city some years afterwards he found his teacher already dead. It was then that he became for a short time a pupil of Tanomura Chokunu. At the age of forty, after fourteen years' wanderings, he returned to his native village, never to leave it again until his seventy-third year, when death overtook him at Odawara. His friends often tried to persuade him to come to Tokyo, where he might make a name for himself. But he was quite indifferent to fame



"A RIVER SCENE" BY NEMOTO SHŌKOKU



"SPRING LANDSCAPE." BY KODAMA KWATEI

he found peace and contentment in the simple life of the country. When one of his friends was trying to get him nominated for the post of Court artist, a position much coveted by artists, Kwatei remonstrated with him, pointing out to him the triviality of worldly fame and position. When Dr. Takahashi proposed to erect a monument for the artist, he strongly protested against the proposal, and advocated the turning over of any fund there might be to a public school for its further equipment. He was kind and generous. At the time of our last war, he supported many a needy family by freely giving them his drawings.

In Kwatei's pictures, it is the quality we generally term *kihin*, or dignity, so essential especially in Nanga, that appeals to his admirers, rather than his technique, though he seems to have acquired a masterful use of the brush and possessed a rare talent for the preparation and use of colours. His simplicity and uprightness may be seen by the fact that until he finished a drawing he would never open the folded paper containing money accompanying the request for a picture. Here it may be explained that in approaching an artist for a picture, it is customary in Japan to present a suitable amount of money folded in a sheet of white paper, not as a remuneration for the artist nor the price of the picture, but as a token of gratitude for the favour, and it should be accompanied by a piece of silk to paint on. It was Kwatei's idea that the money was not his own until he had drawn the requested picture, and he never appropriated it to himself until then.

There were some good works exhibited at the



"LANDSCAPE" BY KODAMA KWATEI



"HODAKA PEAK" BY YOSHIOKA KWADŌ
(Bijutsu Kenseikai Exhibition)

twelfth exhibition by the Bijutsu Kenseikai. On the whole the exhibits showed a perceptible degree of improvement over last year's. Among others, the *Morning in the Mountains* by Ishida Baiso and *Hodaka Peak* by Yoshioka Kwadō deserve to be specially noted as revealing some charming qualities.

HARADA JIRO.

ART SCHOOL NOTES.

TORONTO.—The new Ontario College of Art, which was opened at the close of last year, has taken the place of the old Toronto School of Art, and is established upon a splendid basis, as an independent corporation, under the authority of the Education Department of the Ontario Government. It receives an annual grant of $4000 from the Ontario Government, and also grants from the City of Toronto and other public bodies. The College is under the government of a council, representative of the various art associations of the province. The principal is Mr. G. A. Reid, R.C.A., who has held the office of president of the Royal Canadian Academy for five years, and is eminent as a painter of Canadian character and as a decorative painter. He is assisted by Mr. W. Cruikshank, R.C.A. (Antique), Mr. C. M. Manly, A.R.C.A. (Costume), Mr. J. W. Beatty, A.R.C.A. (Life), Mr. R. Holmes, A.R.C.A. (Design and Applied Art), and Mr. Emanuel Hahn (Modelling).

The object of the College is the training of students and teachers in the fine and applied arts.



"MORNING IN THE MOUNTAINS" BY ISHIDA BAISO
(Bijutsu Kenseikai Exhibition)





ANTIQUE AND LIFE CLASSES AT THE ONTARIO COLLEGE OF ART, TORONTO

Admission to the College is open to both sexes on equal terms. The College year is divided into two terms of fifteen weeks each—October 1 to January 21, and January 22 to June 1. The fees for all classes and general privileges amount to $100 annually, but students may be admitted for shorter terms. Examinations and tests are held at the end of each school year for the purpose of awarding certificates and associateships of the College, &c. A special eight weeks' course is provided for student teachers each spring, the Government defraying all expenses of tuition, and even of board to those going through the course; and courses for art specialists in high schools and colleges and for art supervisors in the public and separate schools are in existence, under the sanction of the Provincial Government. The certificates and diplomas of the College are accepted by the Education Department as criterions of due qualification. The College is temporarily established in the old normal school, and all the appointments are excellent and up-to-date, but ultimately its operations will be removed to the Toronto Art Gallery, now in course of construction. J. E. S.

REVIEWS AND NOTICES.

Indian Architecture. By E. B. Havell. (London: John Murray.) 30*s.* net. — This volume forms a fitting sequel to Mr. Havell's important work on "Indian Sculpture and Painting," published some four years ago, and the more recent "Ideals of Indian Art," in both of which his aim was to establish a sound critical basis for the study of Indian sculpture and painting, concerning which a good deal of misconception prevails among Europeans, and it comes, too, at an opportune moment when the project for the building of the new Delhi as the future seat of government is under discussion. The book has, in fact, been planned, as the author tells us in his preface, "so as to make evident to expert and layman alike the relation between Indian architectural history and this great problem," and especially the still greater question of the preservation of Indian handicraft. Mr. Havell is a zealous champion of the claim of the Indian master-builder and craftsman to have an important share in this vast undertaking, and the justness of that claim is eloquently demonstrated in the book before us. He remarks very truly that "the first duty of an historian of Indian architecture is to realise for himself the distinctive qualities which constitute its Indianness, or its value in the synthesis of Indian life," and, guided by a sense of that duty, he discusses the characteristics of many of the chief buildings and monuments which bear witness to the art and skill of successive generations of native builders and craftsmen. Of particular interest in this connection is his examination of that superb monument, the Ta Mahal. Both Indian and European writers generally have hitherto failed to discern in it any Hindu influence, but Mr. Havell's conclusion, as the result of this examination of its details, is that it is essentially Indian—"Indian in body and in soul." Of more immediate interest, however, as bearing on the Delhi question, is the chapter on the later history of Indian architecture, in which he shows that the indigenous building tradition, in spite of the persistent official patronage of a European type of architecture, is still "astonishingly alive." The entire book, which is remarkably well illustrated, constitutes, in fact, a powerful vindication of Hindu architecture which those in authority would be wise not to ignore.

T. Cremona: L'Uomo, l'Artista. Nei ricordi di Luigi Perelli e Primo Levi l'Italico. (Milan: Alfieri and Lacroix). This study of Tranquillo Cremona is deserving of a cordial welcome, not only on account of the numerous excellent reproductions it contains, but also because, following on the triumphant display at the last International Art Exhibition at Venice and the no less successful exhibition at the "Permanente" of Milan, its appearance testifies to a growing appreciation of the work of this Italian painter who, during his life-time, had to contend with much opposition. As remarked by Sgr. Melani in these pages (October 1902, p. 50): "It was Tranquillo Cremona who was the leading spirit in Milan in the crusade against conventionalism; it was Cremona who led painting back once more to the true art path, wresting it from routine," a statement entirely in harmony with the point of view taken in the present volume. Sgr. Primo Levi knew Cremona in the early days when the painter's work was viewed unfavourably by a public wedded to a more academic tradition, and warmly espoused his friend's cause. Cremona died in 1878, and in the narrative of his struggles and eventual success we get an interesting glimpse of the Milan of those days, when the movement for a new Italy was in full progress, and of the Bohemian art world in which Cremona lived. The artistic evolution of this "pintore della bellezza," as he is aptly called, is adequately exhibited in the illustrations accompanying the text and in the larger reproductions in

colour contained in the portfolio which is issued in connection with the book.

Lawrence. By SIR WALTER ARMSTRONG. (London: Methuen and Co.) 21*s.* net.—In this day of revaluations, what is the position of Sir Thomas Lawrence, President of the Royal Academy from 1820 till his death in 1830, and one of the most sought after portrait-painters of his day, as witness the long catalogue of portraits appended to the present work? At the present time his reputation is, as the author remarks, higher perhaps than at any time since his death, and this assertion is confirmed by the records of the auction sales of the past season, when two of his paintings fetched close on seven thousand pounds apiece. But it is pretty generally agreed, we think, that as compared with his great predecessors or contemporaries, Reynolds, Gainsborough, Raeburn, and Romney, he is distinctly second rate, and probably few will be disposed to challenge the opinion with which Sir Walter Armstrong concludes his review of the painter's life and achievements—that "blameless and lovable as he was, Lawrence had neither the intellect nor the character required to constitute what the world means by a great man." The two weak points in his work as a painter were, as Sir Walter Armstrong points out, "a want of significance in his execution"—a defect due mainly to a constitutional "inability to keep his inspiration alive long enough"; and, secondly, poor colour, also the outcome of congenital disability. Lawrence's real genius expressed itself in those charming drawings and studies which he made in considerable abundance and of which a few examples are reproduced with a number of his paintings to illustrate this latest volume of the "Connoisseur's Library," and the many admirers of this phase of his art will learn with regret that an important collection of these drawings, lately exhibited in London, has now left the country, probably for ever.

A Londoner's London. By WILFRED WHITTEN. With twenty-four illustrations by FRANK L. EMANUEL. (London: Methuen and Co.) 6*s.* net. —The very interesting historical reminiscences, culled from the annals of those neighbourhoods that "John o' London" has chosen as being most familiar to him to deal with in this book, their old associations, both literary and artistic, which the author evokes, his own personal recollections of the town dating back just over a quarter of a century, coupled with the engaging style in which the text is written, all combine to form a volume that will be read with keen enjoyment by every one who by birth or by adoption calls himself a "Londoner."

The Renaissance and its Makers. By J. D. SIMON and S. L. BENSUSAN. (London: T. C. and E. C. Jack). 10*s.* 6*d.* net.—The number of books which tell the story of the Renaissance under its diverse aspects is legion, and when a new one appears the question naturally arises whether it is really needed. In the case of the volume before us, the authors candidly acknowledge that there has been much traversing of old ground, but they plead that the established facts are presented in such a way as to bring into interrelation and new prominence main factors in the movement that have not always been taken into account by other writers. The plea is justified, and as an outline of the rise and progress of the movement in the various countries of Europe, the book may be heartily commended to the general reader, the more so on account of the excellent reproductions of notable works which it contains.

Byways in British Archæology. By WALTER JOHNSON, F.G.S. (Cambridge University Press.) 10*s.* 6*d.* net.—In the very limited space at our disposal for reviews it is hardly possible to give more idea of the wealth of information regarding ecclesiastical archæology contained in the 500 pages of this interesting volume, than is expressed in the mere bald statement of its title. The numerous illustrations add to the value of a work which, bearing as it does evidence of careful and painstaking research, should make a strong appeal to all students of this subject.

Mr. Heinemann will shortly publish an important work on French Colour Prints of the Eighteenth Century, with reproductions in colour of fifty representative prints of the period dating from the beginning of engraving for colour in France to the advent of the Revolution, when the climax was reached. Mr. M. C. Salaman is contributing the text, which will treat the subject in relation to the spirit and manners of the period.

Excellent reproductions in photogravure of several of the pictures presented to the National Gallery by Rosalind, Countess of Carlisle, are published by the Fine Arts Publishing Co. Ltd., of Green Street, London, W.C., among them being Caracci's *The Three Maries*, Gainsborough's *Mrs. Graham*, and the Rubens landscape.

We have received from Messrs. Arnold and Foster Ltd., of the Eynsford Paper Mills in Kent, some samples of the drawing papers made by them. These "Unbleached Arnold" papers are made in various finishes and thicknesses and their excellent qualities for drawing of various kinds, and for water-colour in particular, are endorsed by many artists who regularly use them.

THE LAY FIGURE: ON A CONFUSION OF IDEAS.

"How difficult it is to kill a popular delusion," said the Art Critic. "When an idea, no matter how absurd it may be, has once been adopted by the general public, it seems to become a sort of article of faith; you cannot upset it no matter how hard you may try."

"That is the way traditions are established," laughed the Man with the Red Tie. "Half of them are, of course, delusions, but they are none the less accepted as infallible. If you dare to question them you run the risk of being looked upon as something quite outside the pale of civilisation."

"I have no objection to the tradition that is founded upon common sense," returned the Critic. "What I object to is the delusion for which there is no reason or excuse—that is what does so much harm."

"What is the particular one you have in mind?" asked the Man with the Red Tie. "There are lots of them about."

"Well, I was thinking of that curious popular belief that all art work that is old must as a matter of course be better than what is done in our own times," replied the Critic. "That seems to me to be a very strange creed and one which has no rational basis whatever."

"What is the matter with it?" broke in the Plain Man. "Where is the delusion? I thought that was a point upon which all the best authorities were in full agreement."

"So they are!" cried the Critic. "They all agree that it is the worst fallacy that has ever hampered the progress of art. They all complain that it breaks the spirit and cramps the efforts of modern artists."

"I do not know whom you count as authorities then," said the Plain Man. "I am talking about the big collectors, the connoisseurs. Look at the prices they pay for examples of ancient art, and compare them with what the same men will give for modern stuff if they buy it at all. What better proof do you want of their view?"

"Oh! How you will always harp on prices," sighed the Man with the Red Tie. "Is it impossible to get you to understand that the price of a work of art is something quite apart from its artistic value?"

"Anyhow, the standard of price is the only one that you will ever induce the public to understand," declared the Plain Man. "It is the standard set by the collectors, who are, after all, only members of the public, and I cannot see myself that there is much the matter with it."

"No, because you cannot see why these prices are obtained," returned the Critic. "You suffer from the same confusion of ideas as that which afflicts the public at large, and you imagine that because a thing is in demand it must necessarily be a good thing."

"Why should a thing be in demand if it is not good?" asked the Plain Man. "Do you mean to say that all collectors are fools and ready to pay huge prices for bad stuff?"

"Plenty of them seem to be when they start collecting works of art," asserted the Man with the Red Tie. "They don't care whether a piece of work is good or bad so long as it is sufficiently rare and curious."

"There you have hit it exactly," cried the Critic. "The first consideration with the average collector is the rarity of the thing he buys—the difficulty of getting it. He hunts up the old works of art not because they are better than modern ones but because they are rarer, scarcer, and not on the general market. His mind is the mind of the archæologist who loves everything old simply for the sake of its scarcity."

"But the general public have no special affection for old things; they are not all archæologists," protested the Plain Man.

"No, of course they are not," agreed the Critic; "but the collector leads them into a confusion of thought. They see him spending vast sums upon ancient art examples, and they do not realise that he is buying as an archæologist, not as a discriminating art lover. On the contrary, they credit him with being a man of taste in regard to matters of art, and therefore reason that the things he pays most for must be the best available examples of art effort. I can quite see how the delusion has arisen, but it is a very painful delusion all the same."

"And how, do you think, are you ever going to induce them to see that it is a delusion?" asked the Plain Man.

"Heaven knows!" replied the Critic. "It is just possible that some day, when by means of education people can be brought to a higher standard of taste, they will appreciate the difference between artistic value and archæological interest, between a piece of work that is merely of historical importance and one that is of supreme æsthetic significance. But that day, I fear, is still very far off."

THE LAY FIGURE.



MAIN TAPESTRY ROOM BOSTON MUSEUM OF FINE ARTS

TAPESTRIES IN AMERICAN MUSEUMS

BY GEORGE LELAND HUNTER

ONLY a few years ago, tapestries in American museums were conspicuous by their absence. Now, in addition to the rich collection at the New York Metropolitan Museum, described and illustrated by me in THE INTERNATIONAL STUDIO for February, 1912, there are also important pieces on the walls of the museums of Boston, Chicago, Hartford, Cincinnati and Providence. Especially fine is the collection of the Boston Museum of Fine Arts, that displays 41 tapestries, 18 the property of the Museum and 23 lent, and has 18 more not at present hung. Many of these 59 tapestries are large pieces, complete and in good condition, and a few, like the huge Gothic *Crucifixion with Other Scenes*, are wonderful works of art that command the enthusiastic attention of those familiar with all the best that has been done in tapestry weaving since the fourteenth century. Besides these tapestries of the Arras or Flemish or Gobelin type, the Boston Museum also has interesting collections of Coptic and Peruvian tapestries and of Oriental kelims. And when the new tapestry gallery acquired through the munificence of Mrs. Robert D. Evans is finished, the Boston Museum will be able to make a more impressive display of tapestries even than the Metropolitan Museum. Indeed, the present main tapestry room at the Boston Museum, illustrated on this page, is to my mind the most attractive tapestried interior in the United States, although by no means as grand as the main entrance hall of the Metropolitan.

The most important tapestry owned by the Boston Museum of Fine Arts is the Gothic *Crucifixion* mentioned above, the gift of Mrs. John Harvey Wright, illustrated on page lxv. This tapestry, purchased in Spain in 1889, has been carefully studied by Miss Flint, and is illustrated and ably described by her in the Museum *Bulletin* for February, 1909. All of her material and the result of all her researches she very kindly put at my disposal. The tapestry was woven near the end of the fifteenth century, probably in Brussels, and is 14 feet 2 inches high by 27 feet 3 inches wide. There are four scenes, separated by Gothic jeweled columns. The two outer scenes are widest, the one on the right picturing the *Crucifixion*, the one on the left the *Creation of Eve*. The two inner scenes picture the *Baptism of Christ* and the *Nativity*. At the top of the *Baptism* panel appears God wearing the imperial crown, and with the imperial globe-and-cross (*Reichsapfel*) in his left hand, dominating not only that panel but also the three others.

I have said that the four panels are separated by Gothic columns. This is only partially true. The lower third of the entire tapestry is occupied by eight seated personages, whose rich robes give wonderful color to the base of the tapestry, and conceal the lower part of the columns, thus tying the four panels closely together.

These eight personages whose names Gothic

captions make clear, are paired, Old Testament with New Testament, from left to right: Jeremiah and Peter, David and Andrew, Isaiah and James, Hosea and John, prophets and apostles intimately associated with the story and the life of Christ. All but Isaiah are luxuriously robed in brocaded velvet; he is dressed like a man of action, in short coat and trousers, with a sword by his side. Bands of letters adorn his clothing—letters the meaning of which is not clear. Jeremiah is represented as an aged man, clean shaven and wearing a skull cap. Peter, who faces him, wears spectacles and is reading a scroll that bears his name. David holds a sceptre and wears a crown. Isaiah kneels opposite James, who is apparently conversing with Hosea.

Also helping to tie the different panels together are the two ribbon scrolls that cross the lower part of the tapestry. The pink one bears in Latin the opening words of the Apostles' Creed. The blue one bears *Patrem invocabimus qui terram fecit et condidit celos*, and sentences from Psalms (II, 7) and from Hosea (XIII, 14).

The only nude figures in the tapestry are Christ in each of the last three scenes—Baptism, Nativity, Crucifixion—and Adam and Eve in the first, Eve rising straight and fair from out the side of the sleeping Adam. The central personage in the first scene is God, standing erect, wearing the imperial crown and holding the imperial sceptre, with a group of angels behind Him. The orphreys of the copes are richly ornamented with jewels.

In the second panel an angel holds Christ's robe, while John the Baptist performs the sacred ceremony. John wears the traditional "raiment of camel's hair," but over it a rich brocaded mantle like the others.

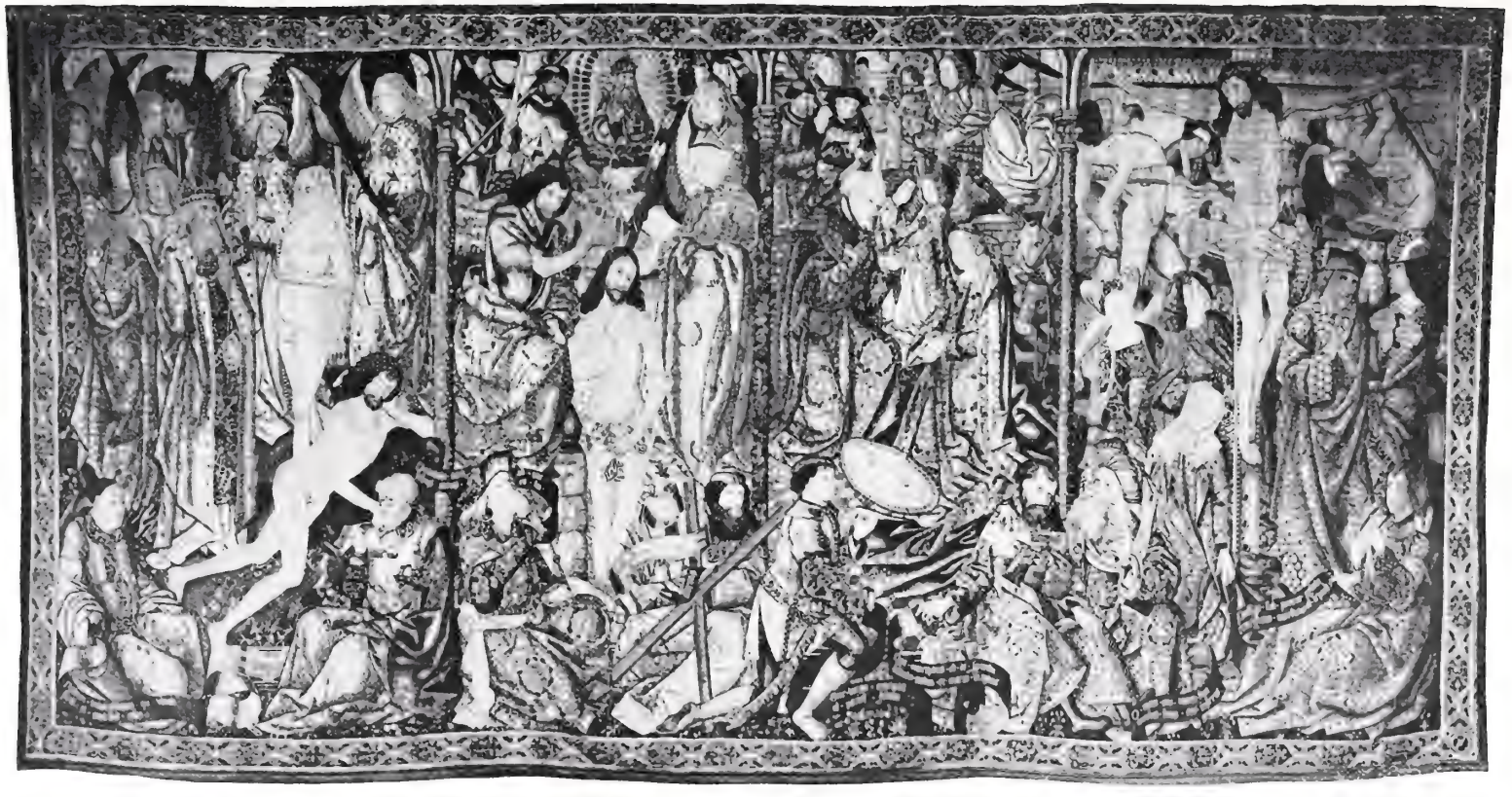
In the third panel Joseph and Mary kneel in adoration before the Christ Child, watched by the animals and by two angels. Through the open side of the stable can be seen three shepherds, to whom an angel appears, bearing a scroll with the words, *Gloria in exsexlis* (*excelsis*) *deo et in terra pax hominibus bonæ voluntatis.*

Of course the cross in the fourth panel bears the letters *I N R I* (*Ihesus Nazarenus Rex Iudæorum*) (Jesus of Nazareth, the King of the Jews). Beside the cross stand the Virgin, Mary of Magdalen and the disciple John. On the other side of the cross are three men, one of whose hats bears the letters *O F E R I*, and the appearance of *A* or *M*. Miss Flint very happily suggests that this may stand for the Latin *offerimus* (we offer), and that the group may be the donors of the tapestry. The sword-sheath of the man with the lettered hat bears the letters *V J H*, possibly his initials. In the distance behind the cross can be seen Joseph of Arimathea laying the body of Christ in the sepulchre.

A wonderful tapestry this, representing the art of tapestry weaving at its best. It is worthy of favorable comparison with any, although without the gold and silver that enrich some others, notably the Mazarin *Triumph of Christ* at the Metro-



CRUCIFIXION WITH OTHER SCENES — CHICAGO ART INSTITUTE



CRUCIFIXION WITH OTHER SCENES
BOSTON MUSEUM OF FINE ARTS

politan. The texture is comparatively coarse, but exactly suited to the pictures interpreted, and consequently especially interesting from the points of view of tapestry and decoration. The border is a woven reproduction of carved Gothic fretwork.

The oldest tapestry—and for that reason in some respects the most interesting exhibited at any of the museums whose collections I describe in this article—is the Gothic *Crucifixion with Other Scenes* at the Chicago Art Institute, the gift of the Antiquarians, a society whose special and noble mission it is to actively encourage the growth of the Institute collections. This tapestry, illustrated on page lxiv, though not of the fourteenth century, as labeled, is at least half a century older than the Boston *Crucifixion*, and though much mutilated and repaired, and only 8 feet 5 by 16 feet 5, without border, merits the most earnest attention. A tapestry that it closely resembles is the *Crucifixion*, in the Brussels Museum, 13 feet 9 by 29 feet 2, bought at the Somzée sale (see page 342 of my book on Tapestries) in 1901, for 70,000 francs ($14,000). Both tapestries were woven in Flanders (then ruled by the Duke of Burgundy) and both have *mille fleur* grounds and the strong and simple coloration characteristic of the period. The arrangement of both is similar, the Crucifixion in the middle with the Resurrection on the right; but on the left the Brussels tapestry has the Bearing of the Cross, while the Chicago tapestry has the Last Supper. Instead of the two thieves that appear in the Brussels tapestry, the Chicago one has two angels, and fewer personages, as is consonant with its smaller size. Of course the cross in both bears the inscription *I N R I*. An interesting feature of the Chicago tapestry are the two coats-of-arms on each side of the Cross. The one on the right is several inches higher than the one on the left, indicating the extent to which the tapestry has been reshaped during its long career. Both shields have a blue ground, the one on the left bearing three stars and crossed by a horizontal cream-colored band, bearing three boars' heads. This band is modern, and the boars' heads are painted on—not woven—with three stitches of embroidery to help the illusion. The shield on



INTERVIEW OF HANNIBAL AND SCIPIO — BOSTON MUSEUM OF FINE ARTS



ASSAULT ON CARTAGENA — CINCINNATI ART MUSEUM

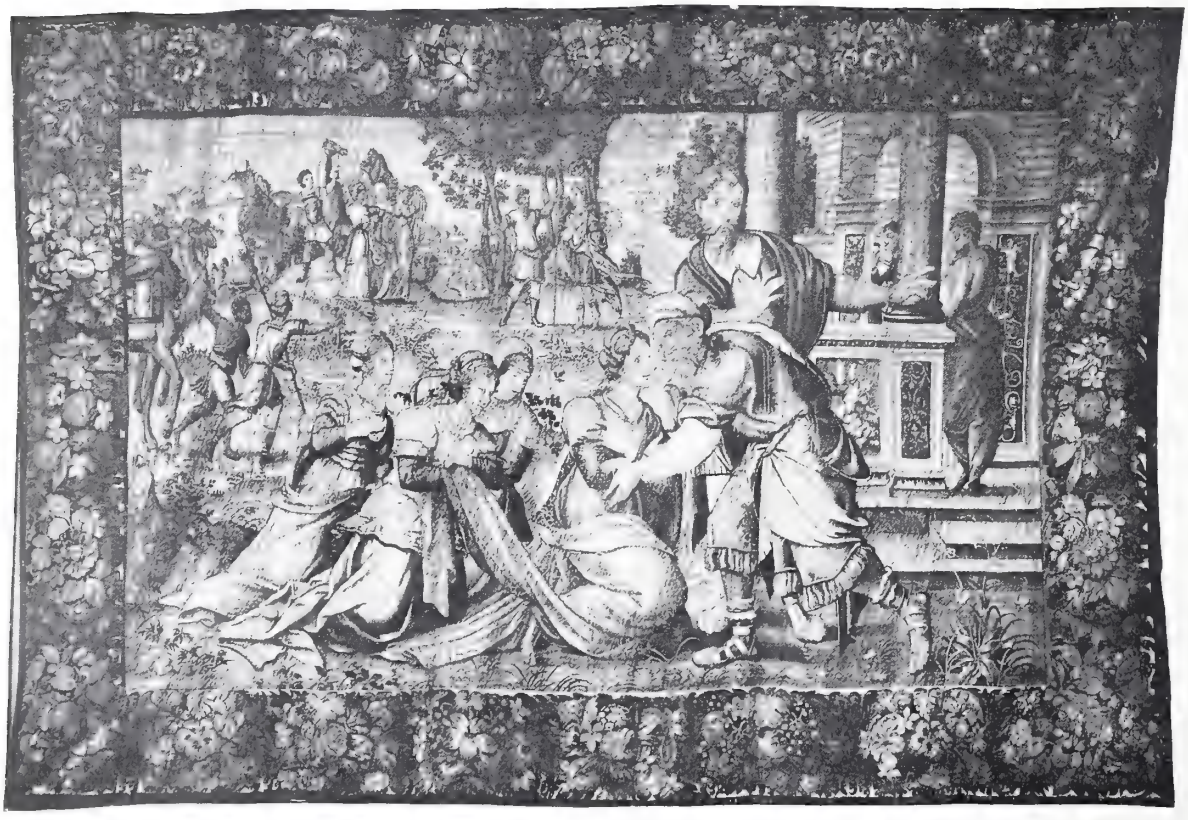
the right—all woven and all ancient—shows half of the same shield, the other half being part of a shield that bore three eagles, with a transverse band. At the top of the tapestry it is still possible to make out the tips of the Gothic letters of two of the three captions that once described the scenes. This is a tapestry that any museum would be glad to possess. The weave is coarse.

Especially interesting in itself and also because it resembles the *Esther and Ahasuerus* tapestry in the Hoentschel Collection, illustrated on page 403 of my book, is the Gothic *Story of Joseph* tapestry lent to the Boston Museum by Mr. Frank Gair Macomber, illustrated on page lxxi of this article. At this point it is only just to call attention to the fact that Mr. Macomber was one of the first



AUTUMN

BOSTON MUSEUM OF FINE ARTS



ABRAHAM RECEIVING REBECCA

BOSTON MUSEUM OF FINE ARTS



SCIPIO UPBRAIDING MASINISSA — BOSTON MUSEUM OF FINE ARTS

tapestry amateurs in the country, and that to his efforts was due the very creditable loan exhibition of tapestries at the Boston Museum of Fine Arts in 1893, for the descriptive catalogue of which Mr. Macomber wrote the introduction and made most of the attributions. To Mr. Macomber more than any other is due the present tapestry affluence of the Boston Museum; and the libraries of both the Boston and the New York museums are eager to acquire his unique collection of books on tapestry.

To resume my narrative, the *Story of Joseph* 11 feet 11 by 10 feet 11, a little later in date than the Chicago *Crucifixion*, pictures the presentation of Jacob to Pharaoh by his son Joseph. The story is told by the old French verses above in Gothic lettering, and the different characters are identified by having the names woven into their garments—Joseph, Zebulun, Pharaoh, Levi, Judah, Reuben. In transcribing the Gothic letters, note that abbreviation is indicated by a long accent mark above the preceding letter, *i.e.*, *rube* with a horizontal line over the "e" for Reuben. The old French verses read:

en mmd ans du monde veïst jacob que ordonna pharaon grand' joiie lui fist et a son pere donna la terre gessen qu'il requist com joseph il guerdonna

which translated are:

"In the year of the world 2500 came Jacob as ordered. Pharaoh made great joy over him and as a reward to Joseph gave his father the land of Goshen for which he asked."

But while the meaning is clear, there are some difficulties about the translation. The verses are rhymed—*guerdonna, donna, ordonna —requist, fist*, and, consequently, *veïst*. But *veïst* is the preterite of *veöir* (see), not of *venir* (come). The explanation I leave to another, merely suggesting that similar difficulties are often found in tapestry captions in Latin as well as in Old French. Perhaps they may sometimes have been due to illiteracy on the part of the weaver. We know that they have often been due to illiteracy on the part of the repairer.

The lettering on the right of the verses reads, translated, *Joseph the Saviour;* that on the left reads *abundant, habundant*, which is a doublet suggesting the idea of abundance.

Another important Gothic tapestry in the Boston Museum, this one owned by the Museum, is the *Crossing of the Red Sea*, 13 feet 9 by 19 feet 3, a little later in date than the *Crucifixion*, and exquisite in weave and coloring. The blues are particularly fine, and the



BRITOMART — MORGAN MEMORIAL AT HARTFORD

flower-ribbon border is exceedingly attractive. The superior drawing of the faces points to Italian influence, and the massing of the personages—the Israelites high and dry on the shore at the right, the Egyptians a horde of struggling men and horses in the Red Sea on the left, with a narrow lane of water between, is impressive.

Equally interesting but of an entirely different type is the Late Gothic fragment picturing two scenes from the *Story of the Holy Eucharist*, presented by Louise Leroux to Isabelle de la Jaille, abbess (1505–1518) of the Abbey of Ronceray near the French city of Angers. What remained of the set in 1888 at the Château du Plessis-Macé —eleven pieces, bearing twenty-one scenes, was scattered at public sale, one piece being that now in the Boston Museum, illustrated and described on pages 71-73 of my book, two in the Museum of the Gobelins, one in the Louvre, others in a château of Anjou, one in the Manor of Langlais.

About 1525, Renaissance tapestries supplanted Gothic tapestries, and continued to flourish for a century until supplanted in turn by the Baroque style of Rubens and of the seventeenth century. The tapestries woven in the last part of the Renaissance period I shall designate as Late Renaissance, just as I employ the term Late Gothic for Gothic tapestries woven after the opening of the sixteenth century.

One of the most prolific designers of tapestries in the style of the Italian Renaissance was Raphael's pupil, Giulio Romano, and of the sets designed by him the *Story of Scipio* in twenty-two pieces was most often copied, sometimes faithfully, often with accidental variations, as well as with intentional modifications and additions, and with many different borders. Of the original color sketches, fifteen have been discovered in the Cabinet of Designs at the Louvre by Colonel d'Astier, and M. Jean Guiffrey, as told in the former's richly illustrated book on Scipio tapestries (*La Belle Tapisserie du Roy*). The Cincinnati Art Museum has a Renaissance tapestry woven from the original design for the *Assault on Cartagena*, illustrated on page lxvii, but reduced in width from the full picture, and apparently with later side and bottom borders. I say apparently, because I was obliged to examine the tapestry from a distance of thirty feet, and could not verify my impression. The Boston Museum also has a Scipio tapestry, of the Late Renaissance period, illustrated on page lxvi, picturing the *Interview of Hannibal and Scipio*. But in this case the design has been reversed, and greatly simplified and changed, so that it is not strange that till now it has always been described as picturing a scene from the Story of Alexander the Great. It is signed with the Brussels mark, a shield between two B's, and with a monogram formed of the letters *A E S T*, which is found on other tapestries woven at the beginning of the seventeenth century, and may be that of Antoine Aerts, of Brussels, whose age was forty-four in 1596, or more probably of Jan Aerts who was doyen of the Brussels tapestry weavers' guild in 1633. Scipio tapestries of the Renaissance, lent to the Boston Museum by Mr. Arthur Astor Carey, both with the same border and signed with the Brussels mark and a monogram formed of the letters *C T*, with three small +'s arranged triangularly at the right, are *Scipio Saving his Father at the Battle of the Ticinus*, and *Scipio Upbraiding Masinissa*, the latter illustrated on page lxix. The former is No. 2 in the *Giulio Romano* series, the latter is a subject not included in that series. There is a duplicate of the latter, with a different border and with minor changes in the panel, in the Brussels Museum, until now unidentified as to subject. The identification of Mr. Carey's tapestry was easy because of the Latin caption in the top border:

Arguitur Numidæ fides mandatque Zophoni
Toxica nec aliam spem superesse sibi

A little shaky in its metre, but in meaning perfectly clear: "The Numidian is reminded of his allegiance and sends poison to Sophonisba, with the message that no other hope is left him."

In the foreground Scipio is seen upbraiding Masinissa, while in the background Masinissa's messenger gives Sophonisba the poison. A thrilling story is that of Masinissa and Sophonisba, as told by Livy, Appian, Polybius and Zonaras. Betrothed to Masinissa, king of the eastern Numidians, Sophonisba, daughter of the Carthaginian general, Hasdrubal, was married during the absence of Masinissa in Spain, to Syphax, king of the western Numidians, in order to win him from the Roman to the Carthaginian alliance. The marriage accomplished its purpose, but not unnaturally alienated Masinissa, who promptly deserted the Carthaginians for the Romans. Supported by the latter, under the leadership of Scipio, Masinissa finally succeeded in driving Syphax out of eastern Numidia, and took Syphax prisoner. Then, advancing on Cirta, the capital of Syphax's kingdom, he captured that and Sophonisba in it. To Sophonisba's appeals he was not insensible, and in order to save his old

sweetheart married her on the spot, believing that Scipio would spare the wife of an ally. But Scipio, warned by the prisoner, Syphax, fearing that she who had turned her first Numidian husband from the Roman to the Carthaginian side might turn the other also, upbraided Masinissa, but gently, for having thus given way to the ardor of his passion. Masinissa, rebuked and despondent, then secretly sent poison to Sophonisba, with the message that it was not in his power to protect her longer. Preferring death to slavery, Sophonisba at once accepted the suggestion, and is quoted as saying that Masinissa's wedding gift to his bride was not unwelcome, but she would have liked it better not to have her funeral and her wedding come on the same day. After which Masinissa prospered greatly under the patronage of Scipio, and lived to a ripe old age, king of both eastern and western Numidia.



STORY OF ST. JOSEPH — BOSTON MUSEUM OF FINE ARTS

A picturesque but puzzling set of three tapestries are *Autumn* (illustrated on page lxviii), *Summer* and *Winter*, lent by Mrs. John T. Morse, Jr., to the Boston Museum, and purchased in France, as the diary of Mrs. Morse's father shows, at the Louis Philippe sale in January, 1852, for 1,900 francs. The tapestries being 12 feet high, with a combined width of 54 feet, it is easy to see that the price was trivial. The tapestries are worth fifty times that now. For the sale, they were catalogued as "attributed to the Gobelins," and I regard that provenance as not improbable. At any rate, they were woven in the seventeenth century from sixteenth-century designs, and have all had a later band inserted at the bottom, evidently to make them fit some higher wall. All contain considerable gold thread. The late W. Bayard Cutting had three tapestries from cartoons almost the same, but without the additional band.

Two out of a set of four Renaissance tapestries lent to the Boston Museum by Mr. Arthur Astor Carey picture *Abraham Receiving Rebecca* (illustrated on page lxviii), and *Rebecca at the Well*. Three Renaissance tapestries, lent by Mr. George von L. Meyer, have been described as *the Duke Refusing Water*, *Titus Receiving the Keys of Jerusalem, a King on His Throne*, and a fourth seventeenth-century one, as the *Death of Priam*. The story of the first is made clear by the Latin caption, which translated reads: "The duke, when the people were dying of thirst and there was not enough water to supply all, himself refuses to drink." The second is signed with a monogram made up of two F's, an S and an H. Two beautiful Renaissance fragments lent by Mr. J. Templeman Coolidge, suggest the texture and the personages of the *Story of David* set in the Cluny Museum. A late Renaissance tapestry lent by Mr. James L. Breese, is No. 7 (entitled the *Wolf*) in the quaint and fascinating series of Gombaut and Macé, described and illustrated by M. Jules Guiffrey in his little book on the set at the Saint Lô Museum. These tapestries picture scenes of peasant life, some of them a trifle risqué, and are based on Old French quatrains, several of which are woven into each of the tapestries. Mr. Breese's tapestry is particularly important as an

example of a rare type, and in the right selvage bears an unusual mark, a full-size high-warp pointed bobbin (broche) in yellow outlined with red. Certainly this tapestry was woven on a high-warp loom, perhaps in Paris at the end of the sixteenth century. A Late Renaissance tapestry (much faded), 11 feet 2 by 15 feet 3, the gift of Miss C. L. W. French, has the panel taken up principally with eight fluted columns, carrying an arbor, and is signed with the Brussels mark and with a monogram made up of the letters *C S T*. There is a tapestry from the same design in the Fine Arts Building at Yale University. Two *Story of Achilles* tapestries, dating from the middle of the seventeenth century, lent by Mr. George R. White, will be illustrated and described by me in a later number of THE INTERNATIONAL STUDIO. The *Goddess of Victory* belonging to the Museum was designed by the Antwerp painter, L. Van Schoor (1666-1726), as his signature in the panel shows, and brings to mind a number of other tapestries designed by him and woven in Brussels near the end of the seventeenth century.

The most interesting set of seventeenth-century tapestries with which I am acquainted is the *Story of Diana*, in six pieces, lent by Mr. J. Pierpont Morgan to the Morgan Memorial in Hartford. It is quite as rich in gold and silver as Mr. Blumenthal's two Early Renaissance *Mercury and Herse* tapestries formerly at the Metropolitan Museum, one of which is illustrated in color in my book, and is a masterpiece of the weaver's art, having come from the low warp looms established in Paris at the beginning of the seventeenth century by Comans and Planche, two experts summoned from Flanders by Henri IV. All the tapestries are signed with the Paris mark, a P with fleur-de-lis, and with the monograms of FM and TH, except one, that has FM and AM. I regret that space does not allow me to describe fully this beautiful set, one of which, the *Pursuit of Britomart*, is illustrated on page lxix. There are complete sets of the eight pieces designed by Toussaint Dubreuil in the French National Collection, and in the Imperial Austrian Collection. The Morgan set and the set in the Royal Spanish Collection have different borders from the French and Austrian sets, and from each other, and from still another set in the United States. All five sets bear the Paris mark and the signatures of early seventeenth-century Paris weavers, the fifth set mentioned being signed with the monogram of FVDP (otherwise Frans Van Der Planken, called Planche in French) one of the promoters, and several of the Spanish set that of PDM, otherwise Philip de Maecht, who afterwards went to England, where he became head of the Mortlake tapestry works.

Important but much less interesting and valuable tapestries, also lent to the Hartford Museum by Mr. Morgan, are three from the *Story of Phaethon*, the remaining five of the set still hanging in the hall of his late father's residence in New York City. All are signed with the Brussels mark and with the spelled-out name of Jan Leyniers, who died in 1686.

In the Chicago Art Institute are three tapestries presented by Mr. Charles J. Singer, which the label describes as "signed with the monogram of Jan Van Leefdael." As a matter of fact, none of the three bears his monogram, and the outer two differ greatly from the middle one in weave and in style. The middle one is signed with the Brussels mark and with the spelled-out name (not the monogram) of I. V. LEEFDAEL, whose signature also appears on part of the *Antony and Cleopatra* series at the Metropolitan Museum. The tapestry also resembles the *Antony and Cleopatra* series in having a tiny landscape woven into the middle of the bottom border, and in style of design bears a close resemblance to the two Achilles tapestries after Rubens lent by Mr. White to the Boston Museum. The two outer Singer tapestries are tall and narrow (*entrefenêtres*), each about 13 feet 6 by 6 feet, and in style of design and weave suggest the *Artemisia* tapestries, woven at Paris in the early part of the seventeenth century. Indeed, I should not be surprised to learn that the designs of these two panels were taken from the *Artemisia* set. The top and bottom borders suggest borders woven at Paris on tapestries designed by Simon Vouet. But there is no Paris mark in the bottom selvage or familiar monogram in the right selvage, as in the *Diana* tapestries described earlier. Instead, in the right border a flower above a monogram that I cannot decipher.

On the wall facing these three tapestries are two Late Renaissance ones, about 11 feet 3 by 12 feet 8, and 8 feet 5, respectively. The smaller is signed with the monogram that was the joint trademark of Jan Raes and of Jacques Geubels, who flourished in Brussels at the beginning of the seventeenth century. The larger of the two tapestries, undoubtedly from the same shop, has lost its original signature, but in the bottom selvage that is modern, has DP put in, evidently in a humorous spirit, by the repairer. Both tapestries have wide, rich borders (the same) and panels well filled with Renaissance hunting-scene design.

And now I come to a tapestry of inferior design and weave, the reputation of which is built on the fact that it passed through the San Donato sale of Prince Demidoff in 1880, being one of a set of nine that sold altogether for 46,000 francs, has had its border praised by no less an authority than the distinguished Eugène Muntz, and is signed on the upper edge of the bottom border

iKVMANDER FECIT AN 1619

except that the KVM are combined into a monogram. That Karel Van Mander, of Delft, who had previously been in the employment of Frans Spierinx, the Delft manufacturer of tapestries, who wove the Spanish Armada set for James I of England—was the *maker* of the tapestry, the *fecit* proves. That he was also the designer of the tapestry the i before the K indicates, and I believe it is an abbreviation for the Latin *invenit* (designed) and was thus used by a man whose main occupation was weaving and not designing. Karel Van Mander II, the Van Mander in question, was the son of the painter, Karel Van Mander I, who published in 1604 his famous "Lives of the Painters." The son was born in 1579 and died in 1623. Christian IV, of Denmark, when completing the castle of Frederiksborg, begun by his father, had ordered tapestries of Spierinx; but being for some reason dissatisfied with the progress of the work, he summoned Karel Van Mander II, and commissioned him in 1616 to make twenty-four tapestries, on which he advanced him 5,000 reichsthaler. Meanwhile Van Mander had erected a tapestry factory of his own, with borrowed money. The tapestries were to picture the King's Coronation on August 29, 1596; the cities of Calmar, Witsoe, the Fortress of Elfsburg, the Islands of Oland, Travemünde, Justburg, the Sea Fight at Wexholm, etc. In 1619 Van Mander delivered eighteen of them. The tapestry that pictures the *Coronation* is now in a Copenhagen church.

So far on Van Mander II, I have followed Wurzbach's *Niederländisches Künstler-Lexicon.* I should like to add that Henri Hymans, who in 1884 published a French translation of the elder Van Mander's *Lives of the Painters,* speaks in his introduction of a contract still existing in Copenhagen, and published in Dutch in 1856, that describes the "twenty-six large tapestries after the cartoons of Van Mander the Younger," as picturing the episodes of the Danish Wars of Christian IV against the Swedes. The nine San Donato tapestries are described in the catalogue as on "heroic subjects, signed, dated and executed from 1617 to 1619." The one illustrated in the catalogue is also illustrated in *L'Art* for 1880 and in Muntz's *Tapisseries, Broderies et Dentelles,* with the caption "Story of Alexander." The one bought by De Somzée at the San Donato sale and exhibited by him at Brussels in 1880, is illustrated in color in the catalogue of the Exposition and described as the *Burning of Troy.* The same tapestry in the catalogue of the Somzée sale is described as *Alexander Setting Fire to the Palace of Persepolis.* The one acquired by the Chicago Art Institute is described in the Institute *Bulletin* as a *Battle Between the Spaniards and the Moors.* The one lent by Miss Charlotte Hunnewell to the Boston Tapestry Exhibition, 1893, was described as *David and Saul.* I should not be surprised if all turned out to be part of the set woven for Christian IV, and all commemorated events of the Danish-Swedish Wars.

One point worth bringing out about the example at Chicago, is that probably only about half—the right half—of the original tapestry is there. This is shown not only by the unbalanced composition but also by the fact that the left border is new—or mostly new—being woven around ancient fragments inserted to add to the antique appearance, as would be the case if a tapestry, too large to dispose of readily, were cut in two to sell as separate tapestries.

Besides the Scipio *Assault on Cartagena,* the Cincinnati Art Museum has three other tapestries that very agreeably adorn the main entrance hall. One is a modern Gobelin, presented to Miss Alice Roosevelt by the French Government on the occasion of her marriage, and lent by her to the Museum. The subject is *The Manuscript,* and the tapestry is a copy of one of a set of five on Literature, Science and Art, designed and woven for the Bibliothèque Nationale. More interesting is the *Diana* tapestry at the Cincinnati Museum, signed with the Brussels mark in the bottom selvage, and in the right selvage with a mark that I cannot identify. The tapestry shows French feeling and in coloration and weave suggests the *Artemisia* and *Diana* tapestries woven in Paris in the time of Henri IV. It certainly owes much to the inspiration of the *Diana* tapestries woven at Fontainebleau in the time of Henri II, of which there are two splendid examples in the Harry Payne Whitney Collection. An interesting tapestry of fine coloration, but with an inferior border heavily shadowed, is the fourth in the Cincinnati Museum, the Late Renaissance *Building of Solomon's Temple.*



"GOSSIP," A LITHOGRAPH BY CHARLES CONDER

CHARLES CONDER: AN APPRECIATION
BY W. H. DE B. NELSON

THE very fact that such institutions as the Luxembourg, the Metropolitan Museum of Art, the Melbourne and Sydney National Galleries and the British Museum have one and all thought fit to acquire representation by this talented artist would prove beyond a doubt that his fame is imperishable, even if we did not possess Mr. Konody's dictum to that effect. Though we are more than willing to add our mite to the posthumous fame which somewhat tardily is accruing to his memory, still we separate ourselves *in toto* from those who talk of genius and seek to place him on a too lofty pedestal where he could never hope to maintain foothold. Clever he truly was, great painter he was not. His claim to recognition lies in his easy mastery of design and the deft manner in which he placed his decorative fancies upon silk. His predilection for foliage and his choice of silk tend to show him as a japonisant, but he defies classification. He was just Charles Conder, whose brain lived in a whirl of Bohemian riot, an apostle of hedonism, the apologist of the Fair and Frail alike; sensuous rather than sensual, a man who tempered the dainty Gallicism of a Boucher or Fragonard with an unquestionably Saxon restraint.

Mr. Birnbaum, of the Berlin Photographic Company, has excavated Conder. At his death in 1909 he was practically forgotten, except in the hearts of his friends. Two years elapsed, when Mr. Birnbaum gave his first Conder exhibition, and people flocked to admire the delicate fan designs and those powerful lithographs which have the force and spirit but not the draughtsmanship of Goya. People came, saw and went away contented, but it did not end there. Mr. Birnbaum resorted again to pick and shovel and dug up the nine panels which were the *raison d'être* of Conder Show No. 2. These panels were in an upstair room of M. Bing's *L'Art Nouveau* in Paris and were rarely seen. They were purchased by a friend of the artist and transported to his home in Norway, their next move being to the Berlin Photographic Company. These panels should be seen in my lady's boudoir to be fairly judged. The only fault, if fault there be, is a certain feeling of incomplete composition, a feeling which a Conder fan never provokes. In the long panels, where the central motif is balanced by medallions, ribbons, pennants and kindred conventions of art, there appears to be a conflict of unrelated parts, but the life and line-rhythm and the delightful



SILK FAN WITH ROMANTIC LANDSCAPE

gradations of color on the silken surface make rich atonement for any shortcomings.

Mr. Birnbaum acted wisely in showing *The River Nymph* and the too obviously influenced *Souvenir de Venise*, as the viewing of these two paintings in oil taken in conjunction with other media displayed showed so unmistakably the artist's limitations. Conder, like other craftsmen, loved to dabble—he dabbled in pen-and-ink, he dabbled in water color, but he will always be known for his work upon silk, the sheen and texture of which appealed so strongly to his senses and to his craftsmanship.

Toujours la Femme was certainly his artistic motto, but his infinite variety of subject, his bewildering repertory of Spanish *niñas*, ballet girls, columbines, coquettes, nymphs, sultanas, etc., in every mood and caprice, conjured up picture upon picture, with all the dazzling abandon of a kaleidoscope, and *toujours la femme* never becomes *toujours perdrix*. Meretricious he may have been in a mild way, but coarse, never.

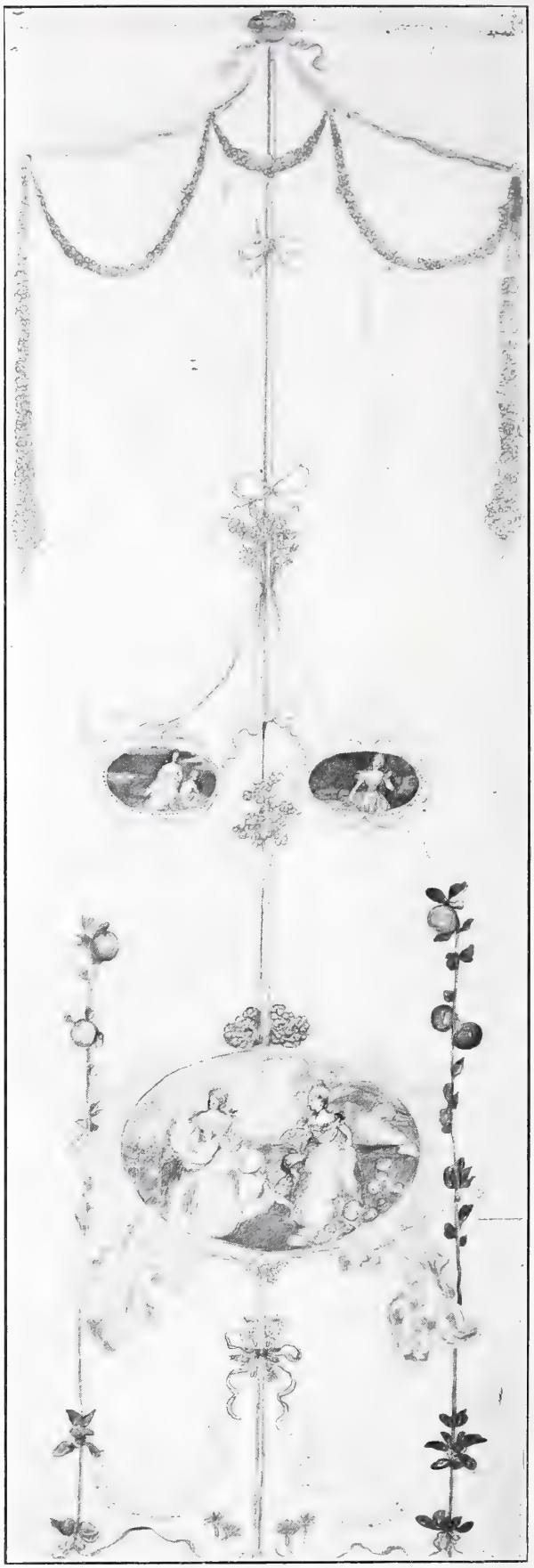


SILK SCREEN BY CHARLES CONDER

Mr. Birnbaum may take credit for having helped materially to shelter the memory of Conder from neglect. Another cause helping to banish all dread of Conder being forgotten is the publication of an important work, entitled "Charles Conder: His Life and Work," just issued by Mr. John Lane at the Bodley Head. The author is Frank Gibson, and it contains a choice collection of illustrations and material calculated in every way to do honor to an artist who deserves the fullest recognition.



TWO OF A SET OF NINE PANELS ON SILK



BY CHARLES CONDER



A

SOME RECENT WORK OF DOROTHEA WARREN O'HARA

A MAGAZINE devoted to keramics referred recently to Dorothea Warren O'Hara as "coming rapidly to the front," and the writer felt, no doubt, that he or she had bestowed a great compliment upon this talented decorator. As a matter of fact, this lady is not "coming to the front," but has actually occupied a front seat for many years, as the pioneer of enamel decoration of the kind and character in vogue today. Mrs. O'Hara began experimenting twenty years ago, and during that time perfected by actual tests the ready-for-use enamels now so successfully used by keramic teachers and pupils. Keramic art today is certainly taking a high place in the world of art and *quorum pars magna fui* is as certainly this lady's keramic device. The illustrations show her most recent work in enamels and merit description, even though necessarily brief. The single vase, A, shows basket and bands of gold, with fruit of enamels. The pineapple is lakey red, the leaves of neutral green, while golden pink and old yellow have been employed for the apples. In illustration B there is a Belleek wall plaque to the right, the design being carried out in soft enamels, dark blue, blue green, and turquoise blue. The cracker jar is Satsuma, the design worked out in copper luster. The plate is designed in Roman gold and green gold. In the group of bowls, C, the center one is a Satsuma punch bowl, decorated with soft enamels, the colors used being red, pink, blue green, blue gray and cream white. After firing this bowl was soused in black tea, to bring out the crackel, which little trick is very popular among the gentry who sell "antiques" fresh from the kiln. The grape-design bowl is Belleek (American make) with gray violet enamel for leaves, green No. 1 for grapes, Manchu blue for stems. The other large bowl is a Belleek punch bowl, dull green, yellow with touch of red. This bowl is tinted with celadon yellow, except the decorated panels. Enamels used are: Green No. 2, dull yellow, dark yellow and Persian red. The small bowls are Satsuma. The center vase for a lamp, D, is in black, orange, green and very dark blue. Enamels used for flowers: Equal parts dark yellow and



C



D

Rhodian red, leaves new green with background of old Chinese blue.

The right-hand vase was done in pink Nos. 1 and 2, turquoise blue, Manchu blue, light yellow (soft enamels) and pale lilac (hard enamels).

The remaining vase is outlined broadly in black, enamels used being dull yellow and old Egyptian turquoise for flowers, green enamel and old Egyptian turquoise for the leaves.

Not content only to turn out beautiful bits of ware, Mrs. O'Hara has given her secrets to all who will hear them, in a handsome little volume, entitled "The Art of Enameling on Porcelain," which should assist materially in bringing converts into the keramic fold. W. H. DE B. N.

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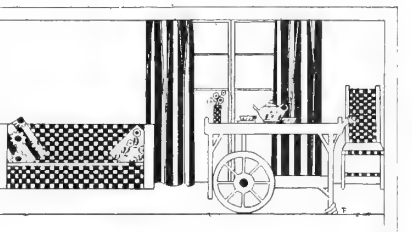
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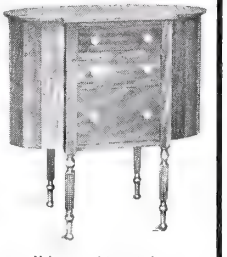
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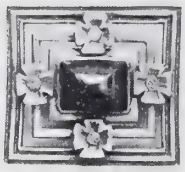
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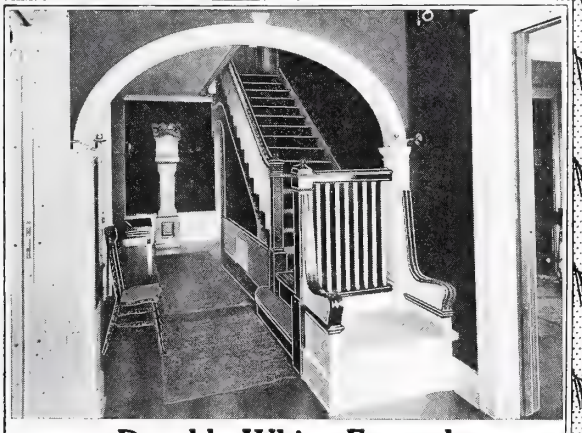
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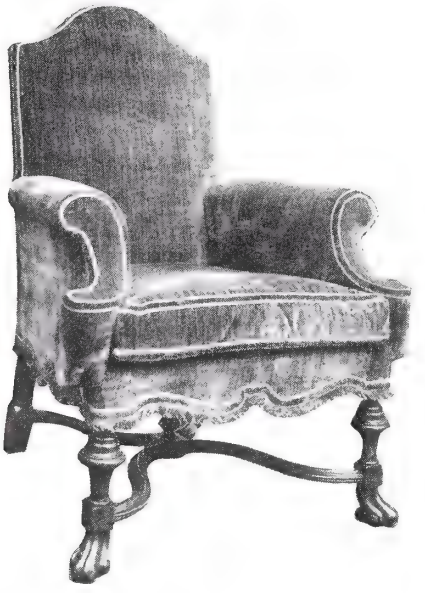
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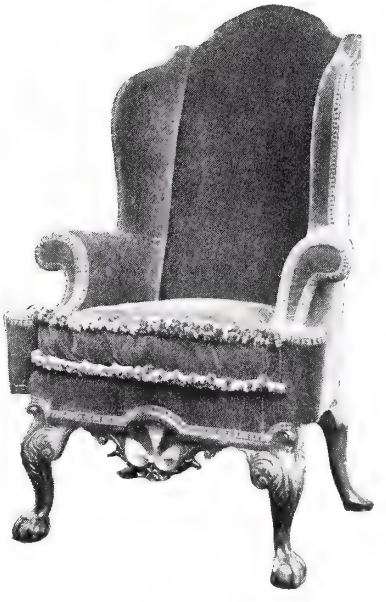
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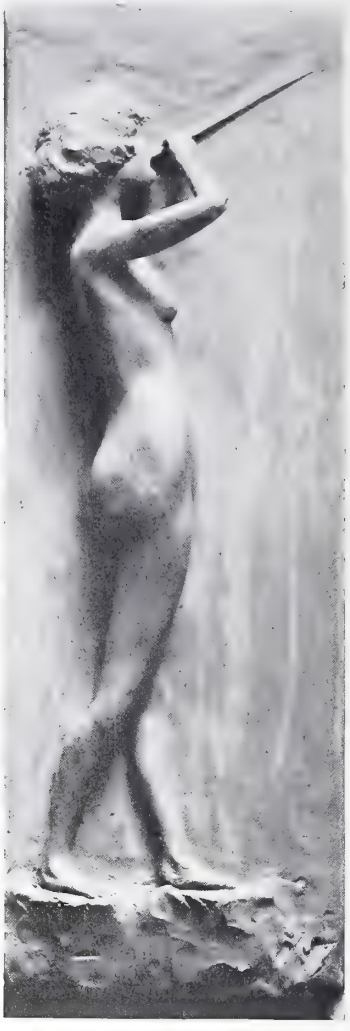
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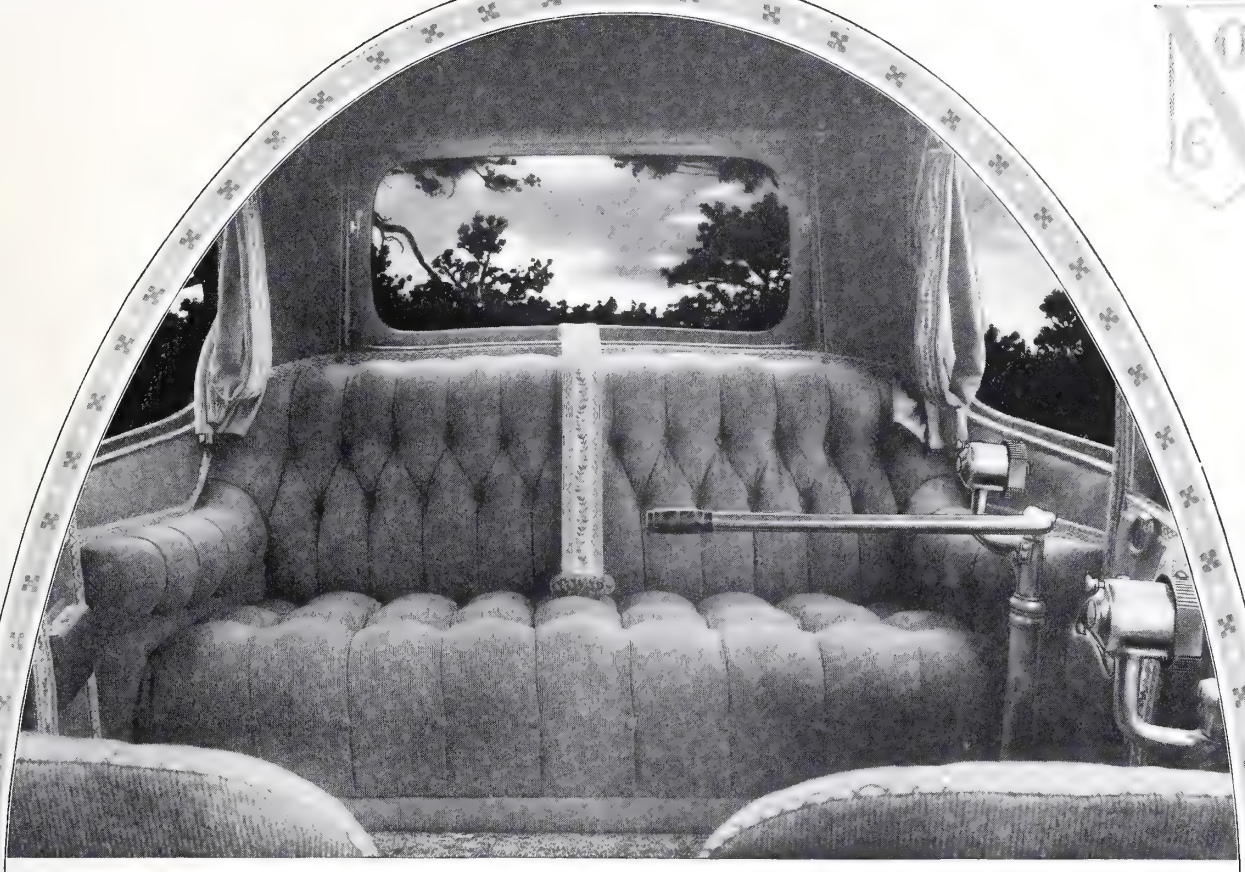
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